



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



2931 f. 82.



THE
I L I A D
O F
H O M E R.

Translated by
ALEXANDER POPE, Esq;

V O L. IV.

*Men' moveat cimex Pantilius? Aut crucier, quod
Vellicat absentem Demetrius? Aut quodd ineptus
Fannius Hermogenis lædat convivæ Tigelli?
Plotius, & Varius, Mæccnas, Virgiliusque,
Valgius & probet hæc Oſtavius optimus!* HOR.

L O N D O N :
Printed for HENRY LINTOT.
M.DCC.LVI.







Neptune, surpris'd to see the Greeks routed, transports himself out of the sea to their ships, & assuming the shape of Calchas, reviews their Courage which was worthy of him.



THE
THIRTEENTH BOOK
OF THE
I L I A D.





The ARGUMENT.

The fourth battel continued, in which *Neptune* assists the *Greeks*: The acts of *Idomeneus*.

NEPTUNE, concerned for the loss of the Grecians, upon seeing the fortification forced by Hector, (who had entered the gate near the station of the Ajaxes) assumes the shape of Calchas, and inspires those heroes to oppose him: Then in the form of one of the generals, encourages the other Greeks who had retired to their vessels. The Ajaxes form their troops into a close Phalanx, and put a stop to Hector and the Trojans. Several deeds of valour are performed; Meriones losing his spear in the encounter, repairs to seek another at the tent of Idomeneus: This occasions a conversation between those two warriors, who return together to the battel. Idomeneus signalizes his courage above the rest; he kills Othryoneus, Asius, and Alcatous: Deiphobus and Æneas march against him, and at length Idomeneus retires. Menelaus wounds Helenus and kills Pisander. The Trojans are repulsed in the left wing; Hector still keeps his ground against the Ajaxes, 'till being gaul'd by the Locrian slingers and archers, Polydamas advises to call a council of war: Hector approves his advice, but goes first to rally the Trojans; upbraids Paris, rejoins Polydamas, meets Ajax again, and renews the attack.

The eight and twentieth day still continues. The scene is between the Grecian wall and the sea-shore.

THE



THE
THIRTEENTH BOOK
OF THE
ILIAD.

WHEN now the Thund'rer on the sea beat coast
Had fix'd great *Hector* and his conqu'ring host ;
He left them to the fates, in bloody fray
To toil and struggle thro' the well-fought day.
Then turn'd to *Thracia* from the field of fight
Those eyes, that shed insufferable light,

To

V. 5. *Then turn'd to Thracia from the field of fight.*] One might fancy at the first reading of this passage, that *Homer* here turned aside from the main view of his Poem, in a vain ostentation of learning, to amuse himself with a foreign and unnecessary description of the manners and customs of these nations. But we shall find, upon better

To where the *Myfians* prove their martial force,
 And hardy *Thracians* tame the savage horfe ;
 And where the far-fam'd *Hippemolgian* strays,
 Renown'd for juſtice and for length of days, 10
 Thrice happy race ! that, innocent of blood,
 From milk, innoxious, ſeek their ſimple food :
Jove ſees delighted ; and avoids the ſcene
 Of guilty *Troy*, of arms, and dying men ;
 No aid, he deems, to either hoſt is giv'n, 15
 While his high law ſuſpends the pow'rs of heav'n.

better conſideration, that *Jupiter's* turning aſide his eyes was neceſſary to the conduct of the work, as it gives opportunity to *Neptune* to aſſiſt the *Greeks*, and thereby cauſes all the adventures of this book. *Madam Dacier* is too refining on this occaſion ; when ſhe would have it, that *Jupiter's averting his eyes* ſignifies his abandoning the *Trojans* ; in the ſame manner, as the ſcripture represents the Almighty turning his face from thoſe whom he deſerts. But at this rate *Jupiter's* turning his eyes from the battel, muſt deſert both the *Trojans* and the *Greeks* ; and it is evident from the context, that *Jupiter* intended nothing leſs than to let the *Trojans* ſuffer.

V. 9. *And where the far-fam'd Hippemolgian ſtrays.*] There is much diſpute among the Criticks, which are the proper names, and which the epithets in theſe verſes ? Some making *ἀγαυοὶ* the epithet to *ἱππημόλγιοι*, others *ἱππημόλγιοι* the epithet to *ἀγαυοὶ* ; and *αἰθίοι*, which by the common interpreters is thought only an epithet, is by *Strabo* and *Ammianus Marcellinus* made the proper name of a people. In this diverſity of opinions, I have choſen that which I thought would make the beſt figure in poetry. It is a beautiful and moral imagination, to ſuppoſe that the long life of the *Hippemolgians* was an effect of their ſimple diet, and a reward of their juſtice : And that the Supreme Being, diſpleaſed at the continued ſcenes of human violence and diſſenſion, as it were recreated his eyes in contemplating the ſimplicity of theſe people.

It is obſervable that the ſame cuſtom of living on milk is preſerved to this day by the *Tartars*, who inhabit the ſame country.

Mean.

BOOK XIII. HOMER'S ILLIAD. 7

Mean time the * Monarch of the wat'ry main * Neptune.
Observ'd the Thund'rer, nor observ'd in vain.

In *Samothracia*, on a mountain's brow,
Whose waving woods o'erhung the deeps below, 20

He sat; and round him cast his azure eyes,
Where *Ida*'s misty tops confus'dly rise;

Below, fair *Ilion*'s glitt'ring spires were seen;
The crowded ships, and sable seas between.

There, from the crystal chambers of the main, 25
Emerg'd, he sat; and mourn'd his *Argives* slain.

At *Jove* incens'd, with grief and fury flung,
Prone down the rocky steep he rush'd along;

Fierce

V. 27. At *Jove* incens'd, with grief and fury flung,
Prone down the rocky steep he rush'd—

Mons. de la Motte has play'd the critick upon this passage a little unadvisedly. "*Neptune*, says he, is impatient to assist the *Greeks*. "*Homer* tells us, that this God goes first to seek his chariot in a certain place; next he arrives at another place nearer the camp; there he takes off his horses, and then he locks them fast, to secure them at his return. The detail of so many particularities no way suits the majesty of a God, or the impatience in which he is described." Another *French* writer makes answer, that however impatient *Neptune* is represented to be, none of the Gods ever go to the war without their arms; and the arms, chariot and horses of *Neptune* were at *Egeæ*. He makes but four steps to get thither; so that what *M. de la Motte* calls being slow, is swiftness itself. The God puts on his arms, mounts his chariot, and departs; nothing is more rapid than his course; he flies over the waters: The verses of *Homer* in that place run swifter than the God himself. It is sufficient to have ears, to perceive the rapidity of *Neptune*'s chariot in the very sound of those three lines, each of which is entirely composed of dactyles, excepting that one spondee which must necessarily terminate the verse.

6 HOMER'S ILLIAD. BOOK XIII.

Fierce as he past, the lofty mountains nod,
The forests shake! earth trembled as he trod,
And felt the footsteps of th' immortal God.
From realm to realm three ample strides he took,
And, at the fourth, the distant *Ægæ* shook.

30 }

Far

Βῆ δ' ἰλάαν ἐπὶ κίματ', ἄταλλε δὲ κήτε' ὑπ' αὐτῷ
Γηθοσύνη δὲ θάλασσα δίετατο, τοὶ δ' ἐπέτογτο
Ῥίμφα μάλ', εἰδ' ὑπὲρθε διαίνετο χάλκεος ἔων.

V. 29. — *The lofty mountains nod,
The forests shake! earth trembled as he trod,
And felt the footsteps of th' immortal God.]*

Longinus confesses himself wonderfully struck with the sublimity of this passage. That Critick, after having blamed the defects with which ~~the~~ draws the manners of his Gods, adds, that he has much better succeeded in describing their figure and persons. He owns that he often paints a God such as he is, in all his majesty and grandeur, and without any mixture of mean and terrestrial images; of which he produces this passage as a remarkable instance, and one that had challenged the admiration of all antiquity.

The book of *Psalms* affords us a description of the like sublime manner of imagery, which is parallel to this. *O God, when thou went'st forth before thy people, when thou did'st march through the wilderness, the earth shook, the heavens dropp'd at the presence of God, even Sinai itself was moved at the presence of God, the God of Israel.* Ps. 68.

V. 32. — *Three ample strides he took.]* This is a very grand imagination, and equals, if not transcends, what he has reigned before of the passage of this God. We are told, that at four steps he reached *Ægæ*, which (supposing it meant of the town of that name in *Eubæa*, which lay the nearest to *Thrace*, is hardly less than a degree at each step. One may, from a view of the map, imagine him striding from promontory to promontory, his first step on mount *Atbos*, his second on *Pallene*, his third upon *Pelion*, and his fourth in *Eubæa*. *Dacier* is not to be forgiven for omitting this miraculous circumstance, which so perfectly agrees with the marvellous air of the whole passage, and without which the sublime image of *Homer* is not complete.

V. 33.

Far in the bay his shining palace stands,
 Eternal frame! not rais'd by mortal hands: 35
 This having reach'd, his brags-hoof'd steeds he reins,
 Fleet as the winds, and deck'd with golden manes.
 Refulgent arms his mighty limbs infold,
 Immortal arms, of adamant and gold.
 He mounts the car, the golden scourge applies, 40
 He sits superior, and the chariot flies:
 His whirling wheels the glassy surface sweep;
 Th' enormous monsters rolling o'er the deep,

V. 33. ——— *The distant Ægæe book.* There were three places of this name, which were all sacred to Neptune; an island in the *Ægean* sea, mentioned by *Nicestratus*, a town in *Peloponnesus*, and another in *Eubœa*. *Homer* is supposed in this passage to speak of the last: but the question is put, why *Neptune* who stood upon a hill in *Samothrace*, instead of going on the left to *Troy*, turns to the right, and takes a way contrary to that which leads to the army? This difficulty is ingeniously solved by the old Scholiast; who says, that *Jupiter* being now on mount *Ida*, with his eyes turned towards *Troy*, *Neptune* could not take the direct way from *Samothrace* to *Troy* without being discovered by him, and therefore fetches this compass to conceal himself. *Eustatbius* is contented to say, that the Poet made *Neptune* go so far about, for the opportunity of those fine descriptions, of the palace, the chariot, and the passage of this God.

V. 43. *Th' enormous monsters rolling o'er the deep.* This description of *Neptune* rises upon us: his passage by water is yet more pompous than that by land. The God driving through the seas, the whales acknowledging him, and the waves rejoicing and making way for their monarch, are full of that marvellous so natural to the imagination of our author. And I cannot but think the verses of *Virgil* in the fifth *Æneid* are short of his original:

Cœruleo per summa levis volat æquora curru:
Subsidunt undæ, tumidumque sub axe tonanti
Sternitur æquor aquis: fugiunt vasto æthere nimbi.
Tum variæ comitum facies, immania cete, &c.

I fancy *Scaliger* himself was sensible of this, by his passing in silence a passage which lay so obvious to comparison.

Gambol around him on the wat'ry way ;
 And heavy Whales in aukward measures play : 45
 The sea subsiding spreads a level plain,
 Exults, and owns the monarch of the main ;
 The parting waves before his coursers fly :
 The wond'ring waters leave his axle dry.
 Deep in the liquid regions lies a cave ; 50
 Between where *Tenedos* the surges lave,
 And rocky *Imbrus* breaks the rolling wave :
 There the great ruler of the azure round
 Stop'd his swift chariot, and his steeds unbound,
 Fed with ambrosial herbage from his hand, 55
 And link'd their fetlocks with a golden band,
 Infrangible, immortal: There they stay.
 The father of the floods pursues his way ;
 Where, like a tempest dark'ning heav'n around;
 Or fiery deluge that devours the ground, 60
 Th' impatient *Trojans* in a gloomy throng,
 Embattel'd roll'd, as *Hector* rush'd along,
 To the loud tumult and the barb'rous cry,
 The heavens re echo, and the shores reply :
 They vow destruction to the *Grecian* name, 65
 And in their hopes, the fleets already flame.

But *Neptune*, rising from the seas profound,
 The God whose earthquakes rock the solid ground,

Now

Now wears a mortal form ; like *Calchas* seen,
 Such his loud voice, and such his manly mien ; 70
 His shouts incessant ev'ry *Greek* inspire,
 But most th' *Ajaces*, adding fire to fire.

'Tis yours, O warriors, all our hopes to raise ;
 Oh recollect your ancient worth and praise :
 'Tis yours to save us, if you cease to fear ; 75
 Flight, more than shameful, is destructive here.
 On other works tho' *Troy* with fury fall,
 And pour her armies o'er our batter'd wall ;
 There, *Greece* has strength : but this, this part o'erthrown,
 Her strength were vain ; I dread for you alone. 80
 Here *Hector* rages like the force of fire,
 Vaunts of his Gods, and calls high *Jove* his fire.
 If yet some heav'nly pow'r your breast excite,
 Breathe in your hearts, and string your arms to fight,

Greece

V. 79. ———— *This part o'erthrown ;
 Her strength were vain, I dread for you alone.*]

What address, and at the same time, what strength is there in these words ? *Neptune* tells the two *Ajaces*, that he is only afraid for their post, and that the *Greeks* will perish by that gate, since it is *Hector* who assaults it : at every other quarter, the *Trojans* will be repulsed. It may therefore be properly said, that the *Ajaces* only are vanquish'd, and that their defeat draws destruction upon all the *Greeks*. I don't think that any thing better could be invented to animate courageous Men, and make them attempt even impossibilities. — *Dacier*.

V. 83. *If yet some heav'nly power.*] Here *Neptune*, considering how the *Greeks* were discouraged by the knowledge that *Jupiter* assisted *Hector*, insinuates, that notwithstanding *Hector*'s confidence in that assistance, yet the power of some other God might countervail it
 or

Greece yet may live, her threatned fleet maintain, 85

And Hector's force, and Jove's own aid, be vain.

Then with his sceptre that the deep controuls,
He touch'd the chiefs, and steel'd their manly souls :
Strength, not their own, the touch divine imparts,
Prompts their light limbs, and swells their daring hearts. 90
Then as a falcon from the rocky height,
Her quarry seen, impetuous at the fight
Forth-springing instant, darts herself from high,
Shoots on the wing, and skims along the sky :
Such, and so swift, the pow'r of Ocean flew ; 95
The wide horizon shut him from their view.

Th' inspiring God, *Oileus'* active son
Perceiv'd the first, and thus to *Telamon*.

Some God, my friend, some God in human form
Fav'ring descends, and wills to stand the storm. 100

on their part; wherein he alludes to his own aiding them, and seems not to doubt his ability of contesting the point with *Jove* himself. 'Tis with the same confidence he afterwards speaks to *Iris*, of himself and his power, when he refuses to submit to the order of *Jupiter* in the fifteenth book. *Eustatius* remarks, what an incentive it must be to the *Ajaces* to hear those who could stand against *Hector* equalled, in this oblique manner, to the Gods themselves.

V. 97. *Th' inspiring God, Oileus' active son—Perceiv'd the first.*] The reason has been asked, why the lesser *Ajax* is the first to perceive the assistance of the God? And the ancient solution of this question was very ingenious: They said that the greater *Ajax* being slow of apprehension, and naturally valiant, could not be sensible so soon of this accession of strength as the other, who immediately perceived it, as not owing so much to his natural courage:

BOOK XIII. *HOMER'S ILIAD.* 13

Not *Calchas* this, the venerable seer ;
 Short as he turn'd, I saw the pow'r appear :
 I mark'd his parting, and the steps he trod ;
 His own bright evidence reveals a God.
 Ev'n now some energy divine I share, 105
 And seem to walk on wings, and tread in air !
 With equal ardour (*Telamon* returns)
 My soul is kindled, and my bosom burns ;
 New rising spirits all my force alarm,
 Lift each impatient limb, and brace my arm. 110
 This ready arm, unthinking, shakes the dart ;
 The blood pours back, and fortifies my heart ;
 Singly methinks, yon' tow'ring chief I meet,
 And stretch the dreadful *Hector* at my feet.
 Full of the God that urg'd their burning breast, 115
 The heroes thus their mutual warmth express'd.
 Neptune mean while the routed *Greeks* inspir'd ;
 Who breathless, pale, with length of labours tir'd,
 Pant in the ships ; while *Troy* to conquest calls,
 And swarms victorious o'er their yielding walls : 120

V. 102. *Short as he turn'd, I saw the pow'r.*] This opinion, that the majesty of the Gods was such that they could not be seen face to face by men, seems to have been generally received in most nations. *Spondanus* observes, that it might be derived from sacred truth, and founded upon what God says to *Moses* in *Exodus*, ch. 33. v. 20, 23. *Man shall not see me and live : Thou shalt see my back parts, but my face thou shalt not behold.* For the farther particulars of this notion among the Heathens, see the notes on *lib.* 1. v. 268, and on the 5th, v. 971.

Trembling

Trembling before the impending storm they lie,
 While tears of rage stand burning in their eye.
 Greece sunk they thought, and this their fatal hour;
 But breathe new courage as they feel the pow'r.

Teucer and *Leitus* first his words excite; 125

Then stern *Peneleus* rises to the fight;

Iboas, *Diöpyrus*, in arms renown'd,
 And *Merion* next, th' impulsive fury found;
 Last *Nestor's* son the same bold ardour takes,
 While thus the God the martial fire awakes. 130

Oh lasting infamy, oh dire disgrace
 To chiefs of vig'rous youth, and manly race!
 I trusted in the Gods, and you, to see
 Brave *Greece* victorious, and her navy free;

V. 131. *The speech of Neptune to the Greeks.*] After *Neptune* in his former discourse to the *Ajaces*, who yet maintained a retreating fight, had encouraged them to withstand the attack of the *Trojans*; he now addresses himself to those, who having fled out of the battle, and retired to the ships, had given up all for lost. These he endeavours to bring again to the engagement, by one of the most noble and spirited speeches of the whole *Iliad*. He represents that their present miserable condition was not to be imputed to their want of power, but to their want of resolution to withstand the enemy, whom by experience they had often found unable to resist them. But what is particularly artful, while he is endeavouring to prevail upon them, is, that he does not attribute their present dejection of mind to a cowardly spirit, but to a resentment and indignation of their General's usage of their favourite hero *Achilles*. With the same softening art, he tells them, he scorns to speak thus to cowards, but is only concerned for their misbehaviour as they are the bravest of the army. He then exhorts them for their own sake to avoid destruction, which would certainly be inevitable, if for a moment longer they delayed to oppose so imminent a danger.

Ah.

BOOK XIII. HOMER'S *ILIAD*. 135

Ah no——the glorious combate you disclaim,
 And one black day clouds all her former fame.
 Heav'n's! what a prodigy these eyes survey,
 Unseen, unthought, 'till this amazing day!
 Fly we at length from *Troy's* oft conquer'd hands?
 And falls our fleet by such inglorious hands? 140
 A rout undisciplin'd, a straggling train,
 Not born to glories of the dusty plain;
 Like frightened fawns from hill to hill pursu'd,
 A prey to ev'ry savage of the wood:
 Shall these, so late who trembled at your name, 145
 Invade your camps, involve your ships in flame?
 A change so shameful, say what cause has wrought?
 The soldiers baseness, or the general's fault?
 Fools! will ye perish for your leader's vice?
 The purchase infamy, and life the price! 150
 'Tis not your cause, *Achilles'* injur'd fame:
 Another's is the crime, but your's the shame.
 Grant that our chief offend thro' rage or lust,
 Must you be cowards, if our King's unjust?

V. 141. *A rout undisciplin'd, &c.*] I translate this line;

“Αυτοὺς ἡδαικυσσάτω, ἀνὰ ταυδεῖς, ὅδ' ἐνὶ χαλμῷ.

with allusion to the want of military discipline among the *Barbarians*, so often hinted at in *Homer*. He is always opposing to this, the exact and regular disposition of his *Greeks*, and accordingly a few lines after, we are told that the *Grecian* phalanxes were such, that *Mars* or *Miningra* could not have found a defect in them.

Prevent

16 HOMER'S *ILIAD*. BOOK XIII.

Prevent this evil, and your country save : 155
 Small thought retrieves the spirits of the brave.
 Think, and subdue ! on dastards dead to fame
 I waste no anger, for they feel no shame :
 But you, the pride, the flow'r of all our host,
 My heart weeps blood to see your glory lost ! 160
 Nor deem this day, this battel, all you lose ;
 A day more black, a fate more vile, ensues.
 Let each reflect, who prizes fame or breath,
 On endless infamy, on instant death.
 For lo ! the fated time, th' appointed shore ; 165
 Hark ! the gates burst, the brazen barriers roar !
 Impetuous *Hector* thunders at the wall ;
 The hour, the spot, to conquer, or to fall.
 The words the *Grecians* fainting hearts inspire,
 And list'ning armies catch the godlike fire. 170

V. 155. *Prevent this evil, &c.*] The verse in the original,

Ἄλλ' ἀκίωμιθα θάσσον, ἀκισαί τοι φρένες ἰσθλῶν,

may be capable of receiving another sense to this effect. " If it be
 " your repentment of *Agamemnon's* usage of *Achilles*, that with-holds
 " you from the battel, *that evil* (*viz.* the dissension of those two
 " chiefs) may soon be remedy'd, for the minds of good men are easily
 " calm'd and compos'd." I had once translated it,

*Their future strife with speed we shall redress,
 For noble minds are soon compos'd to peace.*

But upon considering the whole context more attentively, the other
 explanation (which is that of *Didymus*) appeared to me the more
 natural and unforced, and I have accordingly followed it.

Fix'd

Fix'd at his post was each bold *Ajax* found,
 With well-rang'd squadrons strongly circled round :
 So close their order, so dispos'd their fight,
 As *Pallas*' self might view with fix'd delight ;

V. 172. *Fix'd at his post was each bold Ajax found, &c.*] We must here take notice of an old story, which however groundless and idle it seems, is related by *Plutarch*, *Philostratus*, and others. "*Ganiſtor* the son of *Amphidamas* King of *Eubœa*, celebrating with "all solemnity the funeral of his father, proclaimed according to "custom several publick games, among which was the prize for "Poetry. *Homer* and *Hesiod* came to dispute for it. After they had "produced several pieces on either side, in all which the audience "declared for *Homer*, *Panides*, the brother of the deceased, who sat "as one of the judges, ordered each of the contending Poets to recite that part of his works which he esteemed the best. *Hesiod* "repeated those lines which make the beginning of his second book,

Πληῖάδων ἀτλαγώνων ἐν τετταλομένδων,
 "Ἀρχισθ' ἀμύτη ἀρότοις τὸ δυσσομέναιον, &c.

"*Homer* answer'd with the verses which follow here: But the Prince "preferring the peaceful subject of *Hesiod* to the martial one of "*Homer* ; contrary to the expectation of all, adjudged the prize to "*Hesiod*." The Commentators upon this occasion are very rhetorical, and universally exclaim against so crying a piece of injustice : All the hardest names which learning can furnish, are very liberally bestow'd upon poor *Panides*. *Spondanus* is mighty smart, calls him *Midas*, takes him by the ear, and asks the dead Prince as many insulting questions, as any of his Author's own Heroes could have done. *Dacier* with all gravity tells us, that posterity proved a more equitable judge than *Panides*. And if I had not told this tale in my turn, I must have incurred the censure of all the schoolmasters in the nation.

V. 173. *So close their order, &c.*] When *Homer* retouches the same subject, he has always the art to rise in his ideas above what he said before. We shall find an instance of it in this place ; if we compare this manner of commending the exact discipline of an army, with what he had made use of on the same occasion at the end of the fourth *Iliad*. There it is said, that the most experienced warrior could not have reprehended any thing, had he been led by *Pallas* thro' the battel ; but here he carries it farther, in affirming that *Pallas* and the God of War themselves must have admired this disposition of the Grecian forces. *Eustathius*.

Or had the God of war inclin'd his eyes, 175
 The God of war had own'd a just surprize.
 A chosen Phalanx, firm, resolv'd as Fate,
 Descending *Hektor* and his battel wait.
 An iron scene gleams dreadful o'er the fields,
 Armour in armour lock'd, and shields in shields, 180
 Spears lean on spears, on targets targets throng,
 Helms stuck to helms, and man drove man along.
 The floating plumes unnumber'd wave above,
 As when an earthquake stirs the nodding grove;
 And levell'd at the skies with pointing rays, 185
 Their brandish'd lances at each motion blaze.
 Thus breathing death, in terrible array,
 The close-compacted legions urg'd their way :

V. 177. *A chosen Phalanx, firm, &c.*] *Homer* in these lines has given us a description of the ancient *Phalanx*, which consisted of several ranks of men closely ranged in this order. The first line stood with their spears levelled directly forward; the second rank being armed with spears two cubits longer, levelled them likewise forward through the interstices of the first; and the third in the same manner held forth their spears yet longer, through the two former ranks; so that the points of the spears of three ranks terminated in one line. All the other ranks stood with their spears erected, in readiness to advance, and fill the vacant places of such as fell. This is the account *Eusebius* gives of the *Phalanx*, which he observes was only fit for a body of men acting on the defensive, but improper for the attack: And accordingly *Homer* here only describes the *Greeks* ordering their battel in this manner, when they had no other view but to stand their ground against the furious assault of the *Trojans*. The same Commentator observes from *Hermolitus*, an ancient Writer of *Taſticks*, that this manner of ordering the *Phalanx* was afterwards introduced among the *Spartans* by *Lycurgus*, among the *Argives* by *Lyſander*, among the *Thebans* by *Epaminondas*, and among the *Macedonians* by *Charidemus*.

Fierce

Pierce they drove on, impatient to destroy;
 Troy charg'd the first, and *Hector* first of *Troy*. 190
 As from some mountain's craggy forehead torn,
 A rock's round fragment flies, with fury born,
 (Which from the stubborn stone a torrent rends)
 Precipitate the pond'rous mass descends :
 From step to step the rolling ruin bounds ; 195
 At ev'ry shock the crackling wood resounds ;

Still

V. 191. *As from some mountains craggy forehead torn, &c.*] This is one of the noblest similes in all *Homer*, and the most justly corresponding in its circumstances to the thing described. The furious descent of *Hector* from the wall represented by a stone that flies from the top of a rock, the hero pushed on by the superior force of *Jupiter*, as the stone driven by a torrent ; the ruins of the wall falling after him, all things yielding before him, the clamour and tumult around him, all imaged in the violent bounding and leaping of the stone, the crackling of the woods, the shock, the noise, the rapidity, the irresistibility, and the augmentation of force in its progress : All these points of likeness make but the first part of this admirable simile. Then the sudden stop of the stone when it come to the plain, as of *Hector* at the phalanx of the *Ajaces* (alluding also to the natural situation of the ground, *Hector* rushing down the declivity of the shore, and being stopped on the level of the sea :) And lastly, the immobility of both when so stopped, the enemy being as unable to move him back, as he to get forward : This last branch of the comparison is the happiest in the world, and tho' not hitherto observed, is what methinks makes the principal beauty and force of it. The simile is copied by *Virgil*, *Æn.* 12.

*Ac veluti montis saxum de vertice præceps,
 Cum ruit avulsam vento, seu turbidus imber
 Proluit, aut annis solvit sublapsa vetustas :
 Fertur in abruptum magno mons improbus actu
 Exultatque solas sylvas, armenta, virosque
 Involvens secum. Disiecta per agmina Turnus.
 Sic urbis ruit ad muræ*

End

Still gath'ring force, it smoaks; and, urg'd amain,
 Whirls, leaps, and thunders down, impetuous to the plain:
 There stops—So *Hector*. Their whole force he prov'd,
 Resistless when he rag'd, and when he stopt, unmov'd. 200

On him the war is bent, the darts are shed,
 And all their faulchions wave around his head:
 Repuls'd he stands, nor from his stand retires;
 But with repeated shouts his army fires.

Trojans! be firm; this arm shall make your way 205
 Thro' yon' square body, and that black array:

And *Tasso* has again copied it from *Virgil* in his 18th book.

*Qual gran sasso tal bor, che o la vecchiezza
 Solva da un monte, o fucille ira de' venti
 Ruinosa dirupa, e porta, e sprezza
 Le selve, e con le case anco gli armenti
 Tal già trabea de la sublime altezza
 L'horribil trave e merli, e arme, e gente,
 Diè la torre a quel moto une, o duo crolli;
 Tremar le mura, e rimbombarò i colli.*

It is but justice to *Homer* to take notice how infinitely inferior both these similes are to their original. They have taken the image without the likeness, and lost those corresponding circumstances which raise the justness and sublimity of *Homer's*. In *Virgil* it is only the violence of *Turnus* in which the whole application consists: and in *Tasso* it has no farther allusion than to the fall of a tower in general.

There is yet another beauty in the numbers of this part. As the verses themselves make us see, the sound of them makes us hear, what they represent; in the noble roughness, rapidity, and sonorous cadence that distinguishes them.

Ἠέτας, ἀσπίτῃ ὀμβρῶν ἀνὰ δι' ἑχμᾶλα πέτρης, &c.

The translation, however short it falls of these beauties, may serve to shew the reader, that there was at least an endeavour to imitate them.

Stand,

BOOK XIII. *HOMER'S ILIAD.* 21

Stand, and my spear shall rout their scatt'ring pow'r,
Strong as they seem, embattel'd like a tow'r.
For he that *Juno's* heav'nly bosom warms,
The first of Gods, this day inspires our arms. 210

He said, and rouz'd the soul in ev'ry breast;
Urg'd with desire of fame, beyond the rest,
Forth march'd *Driphobus*; but marching, held
Before his wary steps, his ample shield.

Bold *Merion* aim'd a stroke (nor aim'd it wide) 215

The glitt'ring jav'lin pierc'd the tough bull-hide;

But pierc'd not thro': Unfaithful to his hand,

The point broke short, and sparkled in the sand.

The *Trojan* warrior, touch'd with timely fear,

On the raz'd orb to distance bore the spear: 220

The *Greek* retreating mourn'd his frustrate blow,

And curs'd the treach'rous lance that spar'd a foe;

Then to the ships with surly speed he went,

To seek a surer jav'lin in his tent.

Meanwhile with rising rage the battel glows, 225

The tumult thickens, and the clamour grows.

By *Teucer's* arm the warlike *Imbrius* bleeds,

The son of *Mentor* rich in gen'rous steeds.

E'er yet to *Troy* the sons of *Greece* were led,

In fair *Pedæus'* verdant pastures bred, 230

The youth had dwelt; remote from war's alarms,

And blest'd in bright *Medeficaste's* arms:

(This

22 *HOMER'S ILIAD. BOOK XIII.*

(This nymph, the fruit of *Priam's* ravish'd joy,
 Ally'd the warrior to the house of *Troy*.)
 To *Troy*, when glory call'd his arms; he came, 235
 And match'd the bravest of her chiefs in fame:
 With *Priam's* sons, a guardian of the throne,
 He liv'd, belov'd and honour'd as his own.
 Him *Teucer* pierc'd between the throat and ear:
 He groans beneath the *Telamonian* spear. 240
 As from some far-seen mountain's airy crown,
 Subdu'd by steel, a tall ash tumbles down,
 And soils its verdant tresses on the ground:
 So falls the youth; his arms the fall resound.
 Then *Teucer* rushing to despoil the dead, 245
 From *Hector's* hand a shining jav'lin fled:
 He saw, and thun'd the death; the forceful dart
 Sung on, and pierc'd *Amphimachus* his heart,
Cteatus' son, of *Neptune's* boasted line;
 Vain was his courage, and his race divine! 250
 Prostrate he falls; his clanging arms resound,
 And his broad buckler thunders on the ground.
 To seize his beamy helm the victor flies,
 And just had fast'ned on the dazzling prize,
 When *Ajax'* manly arm a jav'lin flung; 255
 Full on the shield's round boss the weapon rung;
 He felt the shock, nor more was doom'd to feel,
 Secure in mail, and sheath'd in shining steel.

BOOK XIII. HOMER'S ILIAD. 23

Repuls'd he yields; the victor *Greeks* obtain
 The spoils contested, and bear off the slain. 260
 Between the leaders of th' *Athenian* line,
 (*Sticbius* the brave, *Meneſtheus* the divine,)
 Deplor'd *Amphimachus*, ſad object! lies;
Imbrius remains the fierce *Ajaxes'* prize.
 As two grim lions bear acroſs the lawn, 265
 Snatch'd from devouring hounds, a ſlaughte'r'd fawn;
 In their fell jaws high lifting thro' the wood;
 And ſprinkling all the ſhrubs with drops of blood;
 So theſe the chief: Great *Ajax* from the dead
 Strips his bright arms, *Oileus* loſs his head: 270
 Toſs'd like a ball, and whirl'd in air away,
 At *Hector's* feet the goary viſage lay.

The God of Ocean ſin'd with ſtern diſdain,
 And pierc'd with ſorrow for his * grandſon ſlain,
 Inſpires the *Grecian* hearts, confirms their hands, 275
 And breathes deſtruction on the *Trojan* bands.
 Swift as a whirlwind ruſhing to the fleet,
 He finds the lance-fam'd *Idomen* of *Crete*;

* *Amphimachus*. His

V. 278. *Idomen* of *Crete*.] *Idomeneus* appears at large in this book, whoſe character (if I take it right) is ſuch as we ſee pretty often in common life: A perſon of the firſt rank, ſufficient enough of his high birth, growing into years, conſcious of his decline of ſtrength and active qualities; and therefore endeavouring to make it up to himſelf in dignity, and to preſerve the veneration of others. The true picture of a ſtiff old ſoldier, not willing to loſe any of the reputation he has acquired; yet not inconsiderate in danger; but by the ſenſe of his age, and by his experience in battle, become

His pensive brow the gen'rous care exprest

With which a wounded soldier touch'd his breast, 280

become too cautious to engage with any great odds against him: Very careful and tender of his soldiers, whom he had commanded so long, that they were become old acquaintance; (so that it was with great judgment *Homer* chose to introduce him here, in performing a kind office to one of them who was wounded.) Talkative upon subjects of war, as afraid that others might lose the memory of what he had done in better days, of which the long conversation with *Meriones* and *Ajax's* reproach to him in *Il.* 23. v. 478. of the original, are sufficient proofs. One may observe some strokes of lordliness and state in his character: That respect *Agamemnon* seems careful to treat him with, and the particular distinctions shewn him at table, are mentioned in a manner that insinuates they were points upon which this Prince not a little insisted. *Il.* 4. v. 296, &c. The vaunting of his family in this book, together with the sarcasms and contemptuous raileries on his dead enemies, favour of the same turn of mind. And it seems there was among the ancients a tradition of *Idomeneus*, which strengthens this conjecture of his pride: For we find in the *Heroicks of Pbilfratus*, that before he would come to the Trojan war, he demanded a share in the sovereign command with *Agamemnon* himself.

I must, upon this occasion, make an observation once for all, which will be applicable to many passages in *Homer*, and afford a solution of many difficulties. It is, that our Author drew several of his characters with an eye to the histories then known of famous persons, or the traditions that past in those times. One cannot believe otherwise of a Poet, who appears so nicely exact in observing all the customs of the age he described; nor can we imagine the infinite number of minute circumstances relating to particular persons, which we meet with every where in his poem, could possibly have been invented purely as ornaments to it. This reflection will account for a hundred seeming Oddnesses not only in the *characters*, but in the *speeches* of the *Iliad*: For as no author is more true than *Homer* to the character of the person he introduces speaking, so no one more often suits his oratory to the character of the person spoken to. Many of these beauties must needs be lost to us, yet this supposition will give a new light to several particulars. For instance, the speech I have been mentioning of *Agamemnon* to *Idomeneus* in the 4th book, wherein he puts this hero in mind of the magnificent entertainments he had given him, becomes in this view much less odd and surprizing. Or who can tell but it had some allusion to the manners of the *Cretans* whom he commanded, whose character was so well known, as to become a proverb: *The Cretans, evil beasts, and slow bellies.*

Whom

BOOK XIII. *HOMER'S ILIAD.* 25

Whom in the chance of war a jav'lin tore,
 And his sad comrades from the battel bore;
 Him to the Surgeons of the camp he sent;
 That office paid, he issu'd from his tent,
 Pierce for the fight: To him the God begun, 285
 In *Thoas'* voice, *Andraemon's* valiant son,
 Who rul'd where *Calydon's* white rocks arise,
 And *Pleuron's* chalky cliffs emblaze the skies.

Where's now th' imperious vaunt, the daring boast
 Of *Greece* victorious, and proud *Ilion* lost? 290

To whom the King. On *Greece* no blame be thrown,
 Arms are her trade, and war is all her own.
 Her hardy heroes from the well-fought plains
 Nor fear with-holds, nor shameful sloth detains.
 'Tis Heav'n, alas! and *Jove's* all pow'rful doom, 295
 That far, far distant from our native home
 Wills us to fall, inglorious! Oh my friend!
 Once foremost in the fight, still prone to lend
 Or arms, or counsels; now perform thy best,
 And what thou can'st not singly, urge the rest. 300

V. 283. *The Surgeons of the camp.*] *Podalirius* and *Maachon* were not the only physicians in the army; it appears from some passages in this poem, that each body of troops had one peculiar to themselves. It may not be improper to advertise, that the ancient Physicians were all Surgeons. *Eustathius*.

Thus he; and thus the God, whose force can make
The solid globe's eternal basis shake.

Ah! never may he see his native land,
But feed the vultures on this hateful strand,
Who seeks ignobly in his ships to stay,

Nor dares to combat on this signal day !
For this, behold ! in horrid arms I shine,
And urge thy soul to rival acts with mine ;
Together let us battle on the plain ;

Two, not the worst; nor ev'n this succour vain: 310
Not vain the weakest, if their force unite;
But ours, the bravest have confess'd in fight.

This said, he rushes where the combat burns :
Swift to his tent the *Cretan* King returns.
From thence, two jav'lines glitt'ring in his hand, 315
And clad in arms that lighten'd all the strand,
Fierce on the foe th' impetuous hero drove;
Like lightning bursting from the arm of *Jove*,
Which to pale man the wrath of heav'n declares,
Or terrifies th' offending world with wars ; 320

In streamy sparkles, kindling all the skies,
From pole to pole the trail of glory flies.
Thus his bright armour o'er the dazled throng
Gleam'd dreadful, as the Monarch flash'd along.

Him,

BOOK XIII. HOMER'S ILIAD. 27

Him, near his tent, *Meriones* attends ; 325
 Whom thus he questions : Ever best of friends ?
 O say, in ev'ry art of battel skill'd,
 What holds thy courage from so brave a field ?
 On some important message art thou bound,
 Or bleeds my friend by some unhappy wound ? 330
 Inglorious here, my Soul abhors to stay,
 And glows with prospects of th' approaching day.

V. 325. ——— *Meriones attends ; Whom thus he questions——*]

This conversation between *Idomeneus* and *Meriones* is generally censured as highly improper and out of place, and as such is given up even by *M. Dacier*, the most zealous of our Poet's defenders. However, if we look closely into the occasion and drift of this discourse, the accusation will, I believe, appear not so well grounded. Two persons of distinction, just when the enemy is put to a stop by the *Ajaces*, meet behind the army : Having each on important occasions retired out of the fight, the one to help a wounded soldier, the other to seek a new weapon. *Idomeneus*, who is superior in years as well as authority, returning to the battel, is surprised to meet *Meriones* out of it, who was one of his own officers (*θῆτάων*, as *Homer* here calls him) and being jealous of his soldier's honour, demands the cause of his quitting the fight. *Meriones* having told him it was the want of a spear, he yet seems unsatisfied with the excuse ; adding, that he himself did not approve of that distant manner of fighting with a spear. *Meriones* being touched to the quick with this reproach, replies, that he of all the *Greeks*, had the least reason to suspect his courage : Whereupon *Idomeneus* perceiving him highly piqued, assures him he entertains no such hard thoughts of him, since he had often known his courage proved on such occasions, where the danger being greater, and the number smaller, it was impossible for a coward to conceal his natural infirmity : But now recollecting that a malicious mind might give a sinister interpretation to their inactivity during this discourse, he immediately breaks it off upon that reflection. As therefore this conversation has its rise from a jealousy in the most tender point of honour, I think the Poet cannot justly be blamed for suffering a discourse so full of warm sentiments to run on for about forty verses : which after all cannot be supposed to take up more than two or three minutes from action.

O Prince! (*Meriones* replies) whose care
 Leads forth th' embattel'd sons of *Crete* to war;
This speaks my grief; this headless lance I wield; 335
 The rest lies rooted in a *Trojan* shield.

To whom the *Cretan*: Enter, and receive
 The wanted weapons; those my tent can give;
 Spears I have store, (and *Trojan* lances all)
 That shed a lustre round th' illumin'd wall. 340
 Tho'

[V. 335. *This headless lance, &c.*] We have often seen several of *Homer's* combatants lose and break their spears, yet they do not therefore retire from the battel to seek other weapons; why therefore does *Homer* here send *Meriones* on this errand? It may be said, that in the kind of fight which the *Greeks* now maintained drawn up into the phalanx, *Meriones* was useless without this weapon.

[V. 339. *Spears I have store, &c.*] *Idomeneus* describes his tent as a magazine, stored with variety of arms won from the enemy, which were not only laid up as useless trophies of his victories, but kept there in order to supply his own, and his friends occasions. And this consideration shews us one reason why these warriors contended with such eagerness to carry off the arms of a vanquished enemy.

This gives me an occasion to animadvert upon a false remark of *Eustathius*, which is inserted in the notes on the 11th book, "that *Homer*, " to shew us nothing is so unseasonable in a battel as to stay to despoil the slain, feigns that most of the warriors who do it, are " killed, wounded, or unsuccessful." I am astonished how so great a mistake should fall from any man who had read *Homer*, much more from one who had read him so thoroughly, and even superstitiously, as the old Archbishop of *Thessalonica*. There is scarce a book in *Homer* that does not abound with instances to the contrary, where the conquerors strip their enemies, and bear off their spoils in triumph. It was (as I have already said in the essay on *Homer's* battels) as honourable an exploit in those days to carry off the arms, as it is now to gain a standard. But it is a strange consequence, that because our Author sometimes represents a man unsuccessful in a glorious attempt, he therefore discommends the attempt itself; and is as good an argument against encountering an enemy living, as against despoiling him dead. One ought not to confound this with plundering,

Tho' I, disdainful of the distant war,
Nor trust the dart, or aim th' uncertain spear,
Yet hand to hand I fight, and spoil the slain;
And thence these trophies, and these arms I gain.
Enter, and see on heaps the helmets roll'd, 345
And high-hung spears, and shields that flame with gold.

Nor vain (said *Merion*) are our martial toils;
We too can boast of no ignoble spoils.
But those my ship contains, whence distant far,
I fight conspicuous in the van of war. 350

What need I more? If any *Greek* there be
Who knows not *Merion*, I appeal to thee.

To this, *Idomeneus*. The fields of fight
Have prov'd thy valour, and unconquer'd might;

plundering, between which *Homer* has so well mark'd the distinction; when he constantly speaks of the spoils as glorious, but makes *Nestor* in the 6th book, and *Hector* in the 15th, directly forbid the pillage, as a practice that has often prov'd fatal in the midst of a victory, and sometimes even after it.

V. 553. To this, *Idomeneus*.] There is a great deal more dialogue in *Homer* than in *Virgil*. The *Roman* Poet's are generally set speeches, those of the *Greek* more in conversation. What *Virgil* does by two words of a narration, *Homer* brings about by a speech; he hardly raises one of his heroes out of bed without some talk concerning it. There are not only replies, but rejoinders in *Homer*, a thing scarce ever to be found in *Virgil*; the consequence whereof is, that there must be in the *Illiad* many continued conversations (such as this of our two heroes) a little resembling common chitchat. This renders the poem more natural and animated, but less grave and majestic. However, that such was the way of writing generally practised in those ancient times, appears from the like manner used in most of the books of the Old Testament; and it particularly agreed with our Author's warm imagination, which delighted in perpetual imagery, and in painting every circumstance of what he described.

30 HOMER'S ILLIAD: Book XIII.

And were some ambush for the foes design'd, 355
 Ev'n there thy courage would not lag behind.
 In that sharp service, singled from the rest,
 The fear of each, or valour, stands confess'd.
 No force, no firmness, the pale coward shews;
 He shifts his place; his colour comes and goes; 360
 A dropping sweat creeps cold on ev'ry part;
 Against his bosom beats his quiv'ring heart;
 'Terror and death in his wild eye-balls stare;
 With chatt'ring teeth he stands, and stiff'ning hair,
 And looks a bloodless image of despair! 365
 Not so the brave——still dauntless, still the same,
 Unchang'd his colour, and unmov'd his frame;
 Compos'd his thought, determin'd is his eye,
 And fix'd his soul, to conquer or to die:
 If ought disturb the tenour of his breast, 370
 'Tis but the wish to strike before the rest.
 In such assays thy blameless worth is known,
 And ev'ry art of dang'rous war thy own.
 By chance of fight whatever wounds you bore,
 Those wounds were glorious all, and all before; 375

V. 357. *In that sharp service, &c.*] In a general battel cowardice may be the more easily concealed, by reason of the number of the combatants; but in an ambuscade, where the soldiers are few, each must be discovered to be what he is: this is the reason why the ancients entertained so great an idea of this sort of war; the bravest men were always chosen to serve upon such occasions. *Eustathius.*

Such

Such as may teach, 'twas still thy brave delight
 T' oppose thy bosom where the foremost fight.
 But why, like infants, cold to honour's charms,
 Stand we to talk, when glory calls to arms?
 Go—from my conquer'd spears, the choicest take; 380
 And to the owners send them nobly back.

Swift as the word bold *Merion* snatch'd a spear,
 And breathing slaughter follow'd to the war.
 So *Mars* armipotent invades the plain,
 (The wide destroyer of the race of man) 385
 Terror,

V. 384. So *Mars armipotent*, &c. *Homer* varies his similitudes with all imaginable art, sometimes deriving them from the properties of animals, sometimes from natural passions, sometimes from the occurrences of life, and sometimes (as in the simile before us) from history. The invention of *Mars's* passage from *Thrace*, (which was feign'd to be the country of that God) to the *Pblegyans* and *Ephyrians*, is a very beautiful and poetical manner of celebrating the martial genius of that people, who lived in perpetual wars.

Methinks there is something of a fine enthusiasm, in *Homer's* manner of fetching a compass, as it were to draw in new images, besides those in which the direct point of likeness consists. *Milton* perfectly well understood the beauty of these digressive images, as we may see from the following simile, which is in a manner made up of them.

*Thick as autumnal leaves that strow the brooks
 In Vallombrosa (where th' Etrurian shades
 High over-arch'd embow'r.) Or scatter'd sedge
 Afloat, when with fierce winds Orion arm'd
 Hath vex'd the Red-sea coast, (whose wave o'erthrew
 Buziris and his Memphian chivalry,
 While with perfidious hatred they pursu'd
 The sojourners of Goshen, who beheld
 From the safe shore their floating carcases,
 And broken chariot-wheels) — So thick bestrown
 Lye and lay these.*

32 HOMER'S ILIAD. BOOK XIII.

Terror, his best-lov'd son, attends his course,
 Arm'd with stern boldness, and enormous force ;
 The pride of haughty warriors to confound,
 And lay the strength of tyrants on the ground :
 From *Thrace* they fly, call'd to the dire alarms 390
 Of warring *Phlegians*, and *Ephyrian* arms ;
 Invok'd by both, relentless they dispose
 To these glad conquests, murd'rous rout to those.
 So march'd the leaders of the *Cretan* train,
 And their bright arms shot horror o'er the plain. 395
 Then first spake *Merion* : Shall we join the right,
 Or combat in the centre of the fight ?

Or

As for the general purport of this comparison of *Homer*, it gives us a noble and majestic idea, at once, of *Idomeneus* and *Meriones*, represented by *Mars* and his son *Terror* ; in which each of these heroes is greatly elevated, yet the just distinction between them preserved. The beautiful simile of *Virgil* in his 12th *Æneid* is drawn with an eye to this of our Author.

*Qualis apud gelidi cùm flumina concitus Hebri
 Sanguineus Mavors clypeo increpat, atque furentes
 Bella movens immittit equos ; illi æquore aperto
 Ante Notos Zephyrumque volant : gemit ultima pulsu
 Thraca pedum : circumque atræ Formidinis ora,
 Iræque, Infidiæque, Dei comitatus, aguntur.*

V. 396. ——— Shall we join the right,
 Or combat in the centre of the fight,
 Or to the left our wanted succour lend ?

The common interpreters have to this question of *Meriones* given a meaning which is highly impertinent, if not downright nonsense ; explaining

Or to the left our wanted succour lend ?
 Hazard and fame all parts alike attend.
 Not in the centre, (*Idomen* reply'd) 400
 Our ablest chieftains the main battel guide ;
 Each godlike *Ajax* makes that post his care,
 And gallant *Teucer* deals destruction there :
 Skill'd, or with shafts to gall the distant field,
 Or bear close battel on the sounding shield. 405
 These can the rage of haughty *Hector* tame :
 Safe in their arms, the navy fears no flame ;
 'Till *Jove* himself descends, his bolts to shed,
 And hurl the brazen ruin at our head.

explaining it thus. *Shall we fight on the right, or in the middle ; or on the left, for no where else do the Greeks so much want assistance ?* which amounts to this: " Shall we engage where our assistance is most wanted, or where it is not wanted ?" The context, as well as the words of the original, oblige us to understand it in this obvious meaning ; *Shall we bring our assistance to the right, to the left, or to the centre ? Since the Greeks being equally press'd and engag'd on all sides, equally need our aid in all parts.*

V. 400. *Not in the centre, &c.*] There is in this answer of *Idomeneus* a small circumstance which is overlooked by the Commentators, but in which the whole spirit and reason of what is said by him consists. He says he is in no fear for the centre, since it is defended by *Teucer* and *Ajax* ; *Teucer* being not only most famous for the use of the bow, but likewise excellent in *radin uoumin*, in a close standing fight : And as for *Ajax*, though not so swift of foot as *Achilles*, yet he was equal to him in *avtasadin*, in the same steadfast manner of fighting ; hereby intimating that he was secure for the centre, because that post was defended by two persons both accomplished in that part of war, which was most necessary for the service they were then engaged in ; the two expressions before mentioned peculiarly signifying a firm and steady way of fighting, most useful in maintaining a post.

34 *HOMER's ILIAD.* Book XIII.

Great must he be, of more than human birth, 410
 Nor feed like mortals on the fruits of earth,
 Him neither rocks can crush, nor steel can wound,
 Whom *Ajax* feels not on th' ensanguin'd ground.
 In standing fights he mates *Achilles'* force,
 Excell'd alone in swiftness in the course. 415
 Then to the left our ready arms apply,
 And live with glory, or with glory die.

He said; and *Merion* to th' appointed place,
 Fierce as the God of battels, urg'd his pace.
 Soon as the foe the shining chiefs beheld 420
 Rush like a fiery torrent o'er the field,
 Their force embody'd in a tide they pour;
 The rising combat sounds along the shore.
 As warring winds, in *Sirius'* sultry reign,
 From diff'rent quarters sweep the sandy plain; 425
 On ev'ry side the dasty whirlwinds rise,
 And the dry fields are lifted to the skies:
 Thus by despair, hope, rage, together driv'n,
 Met the black hosts, and meeting, darken'd heav'n.
 All dreadful glar'd the iron face of war, 430
 Bristled with upright spears, that flash'd afar;
 Dire was the gleam, of breast-plates, helms and shields,
 And polish'd arms emblaz'd the flaming fields:
 Tremendous scene! that gen'ral horror gave,
 But touch'd with joy the bosoms of the brave. 435

Saturn's

Saturn's great Sons in fierce contention vy'd,
 And crouds of heroes in their anger dy'd.
 The Sire of earth and heav'n, by *Thetis* won
 To crown with glory *Peleus'* godlike son,
 Will'd not destruction to the *Grecian* pow'rs, 440
 But spar'd a while the destin'd *Trojan* tow'rs :
 While *Neptune* rising from his azure main,
 Warr'd on the King of heav'n with stern disdain, }
 And breath'd revenge, and fir'd the *Grecian* train,
 Gods of one source, of one ethereal race, 445
 Alike divine, and heav'n their native place ;
 But *Jove* the greater ; first-born of the skies,
 And more than Men, or Gods, supremely wise,
 For this, of *Jove's* superior might afraid,
Neptune in human form conceal'd his aid. 450
 These pow'rs infold the *Greek* and *Trojan* train
 In War and Discord's adamantin Chain ;

Indissolubly

V. 451.] It will be necessary, for the better understanding the conduct of *Homer* in every battel he describes, to reflect on the particular kind of fight, and the circumstances that distinguish each. In this view therefore we ought to remember through this whole book, that the battel described in it, is a fixed close fight, wherein the armies engage in a gross compact body, without any skirmishes or feats of activity so often mentioned in the foregoing engagements. We see at the beginning of it the *Grecians* form a *Phalanx*, v. 177. which continues unbroken at the very end, v. 1006. The chief weapon made use of is a *spear*, being most proper for this manner of combat ; nor do we see any other use of a chariot, but to carry off the dead or wounded (as in the instance of *Harpalion* and *Driphobus*.)

From

Indissolubly strong, the fatal tye

Is stretch'd on both, and close-compell'd they die.

Dreadful in arms, and grown in combats grey; 455

The bold *Idomeneus* controuls the day.

First by his hand *Othryoneus* was slain,

Swell'd with false hopes, with mad ambition vain

From hence we may observe with what judgment and propriety *Homer* introduces *Idomeneus* as the chief in action on this occasion: For this hero being declined from his prime, and somewhat stiff with years, was only fit for this kind of engagement, as *Homer* expressly says in the 512th verse of the present book.

Οὐ γὰρ ἔτ' ἔμπιδα γυῖα ποδῶν ἦν ὀρμηθέντι,
 Οὐτ' ἄρ' ἐπαίξαι μεθ' ἰὸν βίλην, ἔτ' ἀλίαςθαι.
 Τῷ ῥα καὶ ἐν γαδίῃ μὲν ἀμύνετο πηλείς ἡμαρ.

See the translation, v. 648, &c.

V. 452. *In War and Discord's adamantine Chain.*] This short but comprehensive allegory, is very proper to give us an idea of the present condition of the two contending armies, who being both powerfully sustained by the assistance of superior Deities, join and mix together in a close and bloody engagement, without any remarkable advantage on either side. To image to us this state of things, the Poet represents *Jupiter* and *Neptune* holding the two armies close bound by a mighty chain, which he calls the knot of contention and war, and of which the two Gods draw the extremities, whereby the enclosed armies are compelled together, without any possibility on either side to separate or conquer. There is not perhaps in *Homer* any image at once so exact and so bold. *Madam Dacier* acknowledges, that despairing to make this passage shine in her language, she purposely omitted it in her translation: But from what she says in her annotations, it seems that she did not rightly apprehend the propriety and beauty of it. *Habbes* too was not very sensible of it, when he translated it so oddly.

And thus the Saw from brother unto brother
 Of cruel war was drawn alternately,
 And many slain on one side and the other.

Call'd

Book XIII. *HOMER's ILIAD.* 37

Call'd by the voice of war to martial fame,
 From high *Cabesus*' distant walls he came ; 46
Cassandra's love he fought, with boasts of pow'r,
 And promis'd conquest was the proffer'd dow'r.
 The King consented, by his vaunts abus'd ;
 The King consented, but the Fates refus'd.
 Proud of himself, and of th' imagin'd bride, 465
 The field he measur'd with a larger stride.
 Him, as he stalk'd, the *Cretan* jav'lin found ;
 Vain was his breast-plate to repel the wound :
 His dream of glory lost, he plung'd to hell :
 His arms resounded as the boaster fell. 470
 The great *Idomeneus* bestrides the dead ;
 And thus (he cries) behold thy promise sped !

Such

V. 471. *The great Idomeneus bestrides the dead ;*
And thus (he cries) —————]

It seems (says *Eustatius* on this place) that the *Iliad* being an heroic poem, is of too serious a nature to admit of raillery : Yet *Homer* has found the secret of joining two things that are in a manner incompatible. For this piece of raillery is so far from raising laughter, that it becomes a hero, and is capable to inflame the courage of all who hear it. It also elevates the character of *Idomeneus*, who notwithstanding he is in the midst of imminent dangers, preserves his usual gaiety of temper, which is the greatest evidence of an uncommon courage.

I confess I am of an opinion very different from this of *Eustatius*, which is also adopted by *M. Dacier*. So severe and bloody an irony to a dying person is a fault in morals, if not in poetry itself. It should not have place at all, or if it should, is ill placed here. *Idomeneus* is represented a brave man, nay a man of a compassionate nature, in the circumstance he was introduced in, of assisting a wounded

Such is the help thy arms to *Iliad* bring,
 And such the contract of the *Phrygian* King!

Our

wounded soldier. What provocation could such a one have, to insult so barbarously an unfortunate Prince, being neither his rival nor particular enemy. True courage is inseparable from humanity, and all generous warriors regret the very victories they gain, when they reflect what a price of blood they cost. I know it may be answered, that these were not the manners of *Homer's* time, a spirit of violence and devastation then reigned, even among the chosen people of God, as may be seen from the actions of *Joshua*, &c. However, if one would forgive the cruelty, one cannot forgive the gaiety on such an occasion. These inhuman jests the Poet was so far from being obliged to make, that he was on the contrary forced to break thro' the general serious air of his poem to introduce them. Would it not raise a suspicion, that (whatever we see of his superior genius in other respects) his own views of morality were not elevated above the barbarity of his age? I think indeed the thing by far the most shocking in this *Aethas*, is that spirit of cruelty which appears too manifestly in the *Iliad*.

Virgil was too judicious to imitate *Homer* in these licenees, and is much more reserved in his sarcasms and insults. There are not above four or five in the whole *Æneid*. That of *Pyrrhus* to *Priam* in the second book, though barbarous in itself, may be accounted for as intended to raise a character of horror, and render the action of *Pyrrhus* odious; whereas *Homer* stains his most favourite characters with these barbarities. That of *Ascanius* over *Numanus* in the ninth, was a fair opportunity where *Virgil* might have indulged the humour of a cruel raillery, and have been excus'd by the youth and gaiety of the speaker; yet it is no more than a very moderate answer to the insolences with which he had just been provok'd by his enemy, only retorting two of his own words upon him.

——— *I, verbis virtutem illudæ superbis!*

His capti Phryges hæc Rutulis responsa remittunt.

He never suffers his *Aeneas* to fall into this practice, but while he is on fire with indignation after the death of his friend *Pallas*: That short one to *Mexentius* is the least that could be said to such a tyrant.

Ubi nunc Mæcænius acer, & illa

Effera vis animi?

The

BOOK XIII. *HOMER'S ILIAD.* 39

Our offers now, illustrious Prince! receive; 475

For such an aid what will not *Argos* give?

To conquer *Troy*, with ours thy forces join,

And count *Atrides'* fairest daughter thine.

Mean time on farther methods to advise,

Come, follow to the fleet thy new allies; 480

There hear what *Greece* has on her part to say.

He spoke, and dragg'd the goary corse away.

This *Affus* view'd, unable to contain,

Before his chariot warring on the plain;

(His crowded coursers, to his squire consign'd, 485

Impatient panted on his neck behind)

To vengeance rising with a sudden spring,

He hop'd the conquest of the *Cretan* King.

The wary *Cretan* as his foe drew near,

Full on his throat discharg'd the forceful spear: 490

The worst-natur'd one I remember (which yet is more excusable than *Homer's*) is that of *Turnus* to *Eumedes* in the twelfth book.

*En, agros, & quam bello, Trojana, petisti,
Hesperiam metire jacens; hæc præmia, qui me
Ferro ausi tentare, ferunt: sic moenia condunt.*

V. 474. And such the contrast of the Phrygian King, &c.] It was but natural to raise a question, on occasion of these and other passages in *Homer*, how it comes to pass that the heroes of different nations are so well acquainted with the stories and circumstances of each other? *Eustathius's* solution is no ill one, that the warriors on both sides might learn the story of their enemies from the captives they took, during the course of so long a war.

Beneath the chin the point was seen to glide,
 And glitter'd, extant at the farther side.
 As when the mountain oak, or poplar tall,
 Or pine, fit mast for some great Admiral,
 Groans to the oft-heav'd ax, with many a wound, 495
 Then spreads a length of ruin o'er the ground :
 So sunk proud *Asius* in that dreadful day,
 And stretch'd before his much lov'd coursers lay.
 He grinds the dust distain'd with streaming gore,
 And, fierce in death, lies foaming on the shore. 500
 Depriv'd of motion, stiff with stupid fear,
 Stands all aghast his trembling charioteer,
 Nor shuns the foe, nor turns the steeds away,
 But falls, transfix'd, an unresisting prey :
 Pierc'd by *Antilochus*, he pants beneath 505
 The stately car, and labours out his breath.
 Thus *Asius*' steeds (their mighty master gone)
 Remain the prize of *Nestor*'s youthful son.
 Stabb'd at the sight, *Diiphobus* drew nigh,
 And made with force the vengeful weapon fly. 510
 The *Cretan* saw ; and stooping, caus'd to glance
 From his slope shield, the disappointed lance.

Beneath

V. 511. *The Cretan saw, and stooping, &c.*] Nothing could paint
 in a more lively manner this whole action, and every circumstance of
 it, than the following lines. - There is the posture of *Idomeneus* upon
 seeing the lance flying toward him ; the lifting the shield obliquely to
 turn-

Beneath the spacious targe, (a blazing round,
Thick with bull-hides, and brazen orbits bound,
On his rais'd arm by two strong braces stay'd) 515
He lay collected in defensive shade.

O'er his safe head the jav'lin idly sung,
And on the tinkling verge more faintly rung.
Ev'n then, the spear the vig'rous arm confess,
And pierc'd obliquely, King *Hypsenor's* breast: 520
Warm'd in his liver, to the ground it bore
The chief, the people's guardian now no more!

Not unattended (the proud *Trojan* cries)
Nor unreveng'd, lamented *Afus* lies:
For thee, tho' hell's black portals stand display'd, 525
This mate shall joy thy melancholy shade.

Heart piercing anguish, at the haughty boast,
Touch'd ev'ry *Greek*, but *Nestor's* son the most.
Griev'd as he was, his pious arms attend,
And his broad buckler shields his slaughter'd friend; 530
'Till sad *Meisibeus* and *Alastor* bore
His honour'd body to the tented shore.

turn it aside; the arm discover'd in that position; the form, composition, materials, and ornaments of the shield distinctly specify'd; the flight of the dart over it; the sound of it first as it flew, then as it fell; and the decay of that sound on the edge of the buckler, which being thinner than the other parts, rather tinkled than rung, especially when the first force of the stroke was spent on the orb of it. All this in the compass of so few lines, in which every word is an image, is something more beautifully particular, than I remember to have met with in any Poet.

Nor yet from fight *Idomeneus* withdraws ;
 Resolv'd to perish in his country's cause,
 Or find some foe, whom heav'n and he shall doom 535
 To wail his fate in death's eternal gloom.
 He sees *Alcibous* in the front asperse :
 Great *Æsyetes* was the hero's fire ;
 His spouse *Hippodamê*, divinely fair,
Antichifês' eldest hope, and darling care ; 540
 Who charm'd her parent's and her husband's heart,
 With beauty, sense, and ev'ry work of art :
 He once, of *Ilion's* youth, the loveliest boy,
 The fairest she, of all the fair of *Troy*.
 By *Neptune* now the hapless hero dies, 545
 Who covers with a cloud those beauteous eyes,
 And fetters ev'ry limb: yet bent to meet
 His fate he stands; nor shrinks the lance of *Cretæ*.
 Fixt as some column, or deep rooted oak,
 (While the winds sleep) his breast receiv'd the stroke. 550

V. 543. *He once of Ilion's youth the loveliest boy.* Some manuscripts, after these words, ἀριστὸν ἐν Τροίῃ ἱερσίην, insert the following verses ;

Πρὶν Ἀντιχορίδας τραφίμην ἢ Πανθόου υἱῶν
 Πριαμίδας θ' οἱ τρωσὶ μεταπρεσκοῖ ἱπποδάμοισιν
 Ἔως εἰθ' ἤβην εἶπεν, ἀφίλλε δὲ κέριον ἄνθ'· ;

which I have not translated, as not thinking them genuine, Mr. *Barnes* is of the same opinion.

Before

Before the pond'rous stroke his corselet yields,
 Long us'd to ward the death in fighting fields.
 The riven armour sends a jarring sound :
 His lab'ring heart heaves with so strong a bound,
 The long lance shakes, and vibrates in the wound : 555 }
 Fast-flowing from its source, as prone he lay,
 Life's purple tide impetuous gush'd away.

Then *Idomen*, insulting o'er the slain ;
 Behold, *Diophobus* ! nor vaunt in vain :
 See ! on one *Greek* three *Trojan* ghosts attend, 560
 This, my third victim, to the shades I send.
 Approaching now, thy boasted might approve,
 And try the prowess of the seed of *Jove*.
 From *Jove*, enamour'd on a mortal dame,
 Great *Minos*, guardian of his country, came : 565
Deucalion, blameless Prince ! was *Minos*' heir ;
 His first-born I, the third from *Jupiter* :

V. 554. *His lab'ring heart, heaves with so strong a bound,*
The long lance shakes, and vibrates in the wound,]

We cannot read *Homer* without observing a wonderful variety in the wounds and manner of dying. Some of these wounds are painted with very singular circumstances, and those of uncommon art and beauty. This passage is a master-piece in that way ; *Akatobus* is pierc'd into the heart, which throbs with so strong a pulse, that the motion is communicated even to the distant end of the spear, which is vibrated thereby. This circumstance might appear too bold, and the effect beyond nature, were we not inform'd by the most skilful Anatomists of the wonderful force of this muscle, which some of them have computed to be equal to the weight of several thousand pounds. *Lower de corde, Borellus, & alii.*

O'er spacious *Crete*, and her bold sons I reign,
 And thence my ships transport me thro' the main ;
 Lord of a host, o'er all my host I shine, 570
 A scourge to thee, thy father, and thy line.

The *Trojan* heard ; uncertain, or to meet
 Alone, with vent'rous arms, the King of *Crete* ;
 Or seek auxiliar force ; at length decreed
 To call some hero to partake the deed. 575

Forthwith *Aeneas* rises to his thought ;
 For him, in *Troy's* remotest lines, he fought,
 Where he, incens'd at partial *Priam*, stands,
 And sees superior posts in meaner hands.

To

V. 578. *Incens'd at partial Priam, &c.*] *Homer* here gives the reason why *Aeneas* did not fight in the foremost ranks. It was against his inclination that he serv'd *Priam*, and he was rather engaged by honour and reputation to assist his country, than by any disposition to aid that Prince. This passage is purely historical, and the ancients have preserv'd to us a tradition which serves to explain it. They say that *Aeneas* became suspected by *Priam*, on account of an oracle which prophesied he should in process of time rule over the *Trojans*. The King therefore shew'd him no great degree of esteem or consideration, with design to discredit, and render him despicable to the people. *Eustatbius*. This envy of *Priam*, and this report of the oracle, are mentioned by *Achilles* to *Aeneas* in the 20th book.

— ἢ σὲ γε θυμὸς ἱμοὶ μαχίσασθαι ἀνέγει,
 Ἐλπίομεν Τρώεσσι ἀνέξειν ἱπποδάμοισι,
 Τιμῆς τῆς Πριάμου ; ἀτὰρ ἔικεν ἡμ' ἐξικαρίξης,
 Οὗτοι τάνκ' αὖ γε Πριάμου γέρας ἐν χερὶ θήσει.
 Εἰσὶ γὰρ οἱ παῖδες. —————

BOOK XIII. *HOMER'S ILIAD.* 45

To him, ambitious of so great an aid, 580

The bold *Dipobus* approach'd, and said:

Now, *Trojan* Prince, employ thy pious arms,

If e'er thy bosom felt fair honour's charms.

Alcathous dies, thy brother and thy friend!

Come, and the warrior's lov'd remains defend. 585

Beneath his cares thy early youth was train'd,

One table fed you, and one roof contain'd.

This deed to fierce *Idomeneus* we owe;

Haste, and revenge it on th' insulting foe.

Aeneas heard, and for a space resign'd 590

To tender pity all his manly mind;

(See v. 216, &c. of the translation.) And *Neptune* in the same book,

Ἦδ' ἂν γὰρ Πριάμῳ γενὴν ὄχθησε Κρονίαν.

Nūn δὲ δὴ Αἰνείας βίη Τρώεσσι ἀνέξι,

Καὶ παῖδες παῖδ' ἄν, τοῖ καὶ μετόπισθε γίνωται:

In the translation, v. 355, &c.

I shall conclude this note with the character of *Aeneas*, as it is drawn by *Philostratus*, wherein he makes mention of the same tradition. "*Aeneas* (says this author) was inferior to *Hector* in battel only, in all else equal, and in prudence superior. He was likewise skilful in whatever related to the Gods, and conscious of what destiny had reserved for him after the taking of *Troy*. Incapable of fear, never discomposed, and particularly possessing himself in the article of danger. *Hector* is reported to have been called the hand, and *Aeneas* the head of the *Trojans*; and the latter more advantaged their affairs by his caution, than the former by his fury. These two heroes were much of the same age, and the same stature: The air of *Aeneas* had something in it less bold and forward, but at the same time more fixed and constant." *Philostat. Heroic.*

Then

46 HOMER'S *ILIAD*. BOOK XIII.

Then rising in his rage, he burns to fight :
 The *Greek* awaits him, with collected might.
 As the fell boar on some rough mountain's head,
 Arm'd with wild terrors, and to slaughter bred, 395
 When the loud rusticks rise, and shout from far,
 Attends the tamuk, and expects the war ;
 O'er his bent back the bristly horrors rise,
 Fires stream in lightning from his sanguine eyes,
 His foaming tusks both dogs and men engage, 600
 But most his hunters rouse his mighty rage.
 So stood *Idomeneus*, his jav'lin shook,
 And met the *Trojan* with a low'ring look.
Antilochus, *Deiopyrus* were near,
 The youthful offspring of the God of war, 605
Merion, and *Aphareus*, in field renown'd :
 To these the warrior sent his voice around.
 Fellows in arms ! your timely aid unite ;
 Lo, great *Aeneas* rushes to the fight :
 Sprung from a God, and more than mortal bold ; 610
 He fresh in youth, and I in arms grown old.
 Else should this hand, this hour decide the strife,
 The great dispute, of glory, or of life.
 He spoke, and all as with one soul obey'd ;
 Their lifted bucklers cast a dreadful shade 615
 Around the chief. *Aeneas* too demands
 Th' assisting forces of his native bands :

Paris,

Paris, Diſſyphobus, Agenor join ;
(Co-aids and captains of the *Trojan* line)
In order follow'd all th' embody'd train ; 620

Like *Ida's* flocks proceeding o'er the plain ;
Before his fleecy care, erect and bold,

Stalks the proud ram, the father of the fold :
With joy the swain surveys them, as he leads
To the cool fountains, thro the well-known meads. 625

So joys *Aeneas*, as his native band
Moves on in rank, and stretches o'er the land.

Round dead *Alcathous* now the battel rose ;
On ev'ry side the deadly circle grows ;
Now batter'd breast-plates and hack'd helmets ring, 630

And o'er their heads unheeded jav'lins sing.

Above the rest, two tow'ring chiefs appear,
There great *Idameneus*, *Aeneas* here.

Like Gods of war, dispensing fate they flood,
And burn to drench the ground with mutual blood. 635

The *Trojan* weapon whizz'd along in air, .

The *Cretan* saw, and thun'd the brazen spear :

V. 621. *Like Ida's flocks, &c.*] *Homer*, whether he treats of the customs of men or beasts, is always a faithful interpreter of nature. When sheep leave the pasture and drink freely, it is a certain sign, that they have found good pasturage, and that they are all sound ; it is therefore upon this account, that *Homer* says the shepherd rejoices. *Homer*, we find, well understood what *Aristotle* many ages after him remark'd, viz. that sheep grow fat by drinking. This therefore is the reason, why shepherds are accustomed to give their flocks a certain quantity of salt every five days in the summer, that they may by this means drink the more freely. *Eustatius*.

Sent

Sent from an arm so strong the missive wood
 Stuck deep in earth, and quiver'd where it stood.
 But *Oenomas* receiv'd the *Grecan's* stroke, 640
 The forceful spear his hollow corselet broke,
 It ripp'd his belly with a ghastly wound,
 And roll'd his smoking entrails to the ground,
 Stretch'd on the plain, he sobs away his breath,
 And furious, grasps the bloody dust in death. 645
 The victor from his breast the weapon tears;
 (His spoils he could not, for the show'r of spears.)
 Tho' now unfit an active war to wage,
 Heavy with cumb'rous arms, stiff with cold age,
 His listless limbs unable for the course; 650
 In standing fight he yet maintains his force:
 'Till faint with labour, and by foes repell'd,
 His tir'd, slow steps, he drags from off the field.
Deïphobus beheld him as he past,
 And, fir'd with hate, a parting jav'lin cast: 655
 The jav'lin err'd, but held its course along,
 And pierc'd *Ascalaphus*, the brave and young:

V. 655. *And, fir'd with hate.*] *Homer* does not tell us the occasion of this hatred; but since his days, *Simonides* and *Ibycus* write, that *Idomeneus* and *Deïphobus* were rivals, and both in love with *Helen*. This very well agrees with the ancient tradition which *Euripides* and *Virgil* have followed: for after the death of *Paris*, they tell us she was espoused to *Deïphobus*. *Eustathius*.

BOOK XIII. *HOMER'S ILIAD.* 49

The son of *Mars* fell gasping on the ground,
And gnash'd the dust all bloody with his wound.

Nor knew the furious father of his fall; 660
High thron'd amidst the great *Olympian* hall,
On golden clouds th' immortal synod fate;
Detain'd from bloody war by *Jove* and *Fate*.

Now, where in dust the breathless hero lay,
For slain *Ascalaphus* commenc'd the fray. 665

Diiphobus to seize his helmet flies,
And from his temples rends the glitt'ring prize;

Valiant as *Mars*, *Meriones* drew near,
And on his loaded arm discharg'd his spear:
He drops the weight, disabled with the pain; 670

The hollow helmet rings against the plain.

Swift as a vulture leaping on his prey,

From his torn arm the *Grecian* rent away

The reeking jav'lin, and rejoin'd his friends,
His wounded brother good *Polites* tends; 675

Around his waist his pious arms he threw,

And from the rage of combat gently drew:

Him his swift coursfers, on his splendid car

Rapt from the less'ning thunder of the war;

To *Troy* they drove him, groaning from the shore, 680

And sprinkling, as he past, the sands with gore.

Meanwhile fresh slaughter bathes the sanguine ground,
Heaps fall on heaps, and heav'n and earth resound.

50 *HOMER'S ILIAD. BOOK XIII.*

Bold *Aphareus* by great *Aeneas* bled ;
 As tow'rd the chief he turn'd his daring head, 685
 He pierc'd his throat ; the bending head deprest
 Beneath his helmet, nods upon his breast ;
 His shield revers'd oe'r the fall'n warrior lies ;
 And everlasting slumber seals his eyes.
Antilochus, as *Thoön* turn'd him round, 690
 Transpierc'd his back with a dishonest wound :
 The hollow vein that to the neck extends
 Along the chime, his eager jav'lin rends :
 Supine he falls, and to his social train
 Spreads his imploring arms, but spreads in vain. 695
 Th' exulting victor leaping where he lay,
 From his broad shoulders tore the spoils away ;
 His time observ'd ; for clos'd by foes around,
 On all sides thick, the peals of arms resound.
 His shield emboss'd, the ringing storm sustains, 700
 But he impervious and untouch'd remains.
 (Great *Neptune's* care preserv'd from hostile rage
 This youth, the joy of *Nestor's* glorious age)
 In arms intrepid, with the first he fought,
 Fac'd ev'ry foe, and ev'ry danger sought ; 705
 His winged lance, resistless as the wind,
 Obeys each motion of the master's mind,
 Restless it flies, impatient to be free,
 And meditates the distant enemy.

The

BOOK XIII. HOMER'S ILIAD. 51

The son of *Afus*, *Adamas* drew near, 710

And struck his target with the brazen spear,
Fierce in his front : but *Neptune* wards the blow,
And blunts the jav'lin of th' eluded foe.

In the broad buckler half the weapon stood ;
Splinter'd on earth flew half the broken wood. 715

Disarm'd, he mingled in the *Trojan* crew ;
But *Merion's* spear o'ertook him as he flew,
Deep in the belly's rim an entrance found,
Where sharp the pang, and mortal is the wound. }

Bending he fell, and doubled to the ground, 720 }

Lay panting. Thus an ox, in fetters ty'd,
While death's strong pangs distend his lab'ring side,
His bulk enormous on the field displays ;

His heaving heart beats thick, as ebbing life decays.

The spear, the conqueror from his body drew, 725

And death's dim shadows swam before his view.

V. 720. *Bending he fell, and doubled to the ground,*
Lay panting.———] The original is,

——— ἰδ' ἰσχυρῶς καὶ διπλῶς

"Howas?"———

The verification represents the short broken pantings of the dying warrior, in the short sudden break at the second syllable of the second line. And this beauty is, as it happens, precisely copied in the *English*. It is not often that a Translator can do this justice to *Homer*, but he must be content to imitate these graces and proprieties at more distance, by endeavouring at something parallel, tho' not the same.

Next brave *Deiopyrus* in dust was lay'd :
 King *Helenus* wav'd high the *Thracian* blade,
 And smote his temples, with an arm so strong,
 The helm fell off, and roll'd amid the throng : 730
 There, for some luckier *Greek* it rests a prize,
 For dark in death the god-like owner lies!
 With raging grief great *Menelaüs* burns,
 And fraught with vengeance, to the victor turns ;
 That shook the pond'rous lance, in act to throw, 735
 And this stood adverse with the bended bow :
 Full on his breast the *Trojan* arrow fell,
 But harmless bounded from the plated steel.
 As on some ample barn's well-harden'd floor,
 (The winds collected at each open door) 740

V. 728. *King Helenus.*] The appellation of King was not anciently confined to those only who bore the sovereign dignity, but applied also to others. There was in the island of *Cyprus* a whole order of officers call'd Kings, whose business it was to receive the relations of informers, concerning all that happened in the island, and to regulate affairs accordingly. *Eusebius*.

V. 739. *As on some ample barn's well-harden'd floor.*] We ought not to be shocked at the frequency of these similes taken from the ideas of a rural life. In early times, before politeness had raised the esteem of art subservient to luxury, above those necessary to the subsistence of mankind; agriculture was the employment of persons of the greatest esteem and distinction: We see in sacred history Princes busy at sheep-shearing; and in the time of the *Roman* common-wealth, a Dictator taken from the plough. Wherefore it ought not to be wondered at, that allusions and comparisons of this kind are frequently used by ancient heroic writers, as well to raise, as illustrate their descriptions. But since these arts are fallen from their ancient dignity, and become the drudgery of the lowest people, the images of them are likewise sunk into meanness, and without this consideration must appear to common readers unworthy to have place in Epic poems. It was perhaps through too much deference to such tastes, that *Chapman* omitted this simile in his translation.

While

While the broad fan with force is whirl'd around,
Light leaps the golden grain, resulting from the ground :
So from the steel that guards *Atrides'* heart,
Repell'd to distance flies the bounding dart.

Atrides, watchful of th' unwary foe, 745

Pierc'd with his lance the hand that grasp'd the bow,
And nail'd it to the eugh : The wounded hand
Trail'd the long lance that mark'd with blood the sand :

But good *Agenor* gently from the wound
The spear solicits, and the bandage bound ; 750
A sling's soft wool, snatch'd from a soldier's side,
At once the tent and ligature supply'd.

Behold !

V. 751. *A sling's soft wool, snatch'd from a soldier's side,
At once the tent and ligature supply'd.]*

The words of the original are these :

Αὐτὸς δὲ ξυμίδησεν ἐντροφῷ οἷος ἄντρω
Σφινδῶν, ἣ ἄρα οἱ θεράπων ἔχει ποιμένι λαῶν.

This passage, by the Commentators ancient and modern, seems rightly understood in the sense expressed in this translation : The word *σφινδῶν* properly signifying a *Sling* ; which (as *Eustatius* observes from an old Scholiast) was anciently made of woollen strings. *Chapman* alone differs from the common interpretation, boldly pronouncing that slings are no where mentioned in the *Iliad*, without giving any reason for his opinion. He therefore translates the word *σφινδῶν* a *Scarf*, by no other authority but that he says, *it was a fitter thing to hang a wounded arm in, than a sling* ; and very prettily wheedles his reader into this opinion by a most gallant imagination, that his squire might carry this *Scarf* about him as a favour of his own or of his master's mistress. But for the use he has found for this scarf, there is not any pretence from the original ; where it is only said the wound was bound up, without any mention of hanging the arm. After all, he is hard put to it in his translation ; for being resolv'd to have a Scarf,

54 HOMER'S *ILIAD*. BOOK XIII.

Behold ! *Pisander*, urg'd by fate's decree,
 Springs thro' the ranks to fall, and fall by thee,
 Great *Menelaüs* ! To enhance thy fame ; 755
 High-tow'ring in the front, the warrior came,
 First the sharp lance was by *Atrides* thrown ;
 The lance far distant by the winds was blown.
 Nor pierc'd *Pisander* thro' *Atrides*' shield ;
Pisander's spear fell shiver'd on the field. 760
 Not so discourag'd, to the future blind,
 Vain dreams of conquest swell his haughty mind ;
 Dauntless he rushes where the *Spartan* lord
 Like light'ning brandish'd his far-beaming sword.
 His left arm high oppos'd the shining shield : 765
 His right, beneath, the cover'd pole-axe held ;

Scarf, and obliged to mention *Wool*, we are left intirely at a loss to know from whence he got the latter.

A like passage recurs near the end of this book, where the Poet says the *Lacrians* went to war without shield or spear, only armed,

Τόξοισι καὶ ὑστέφῳ οἷός ἀώτρῳ. v. 716.

Which last expression, as all the Commentators agree, signifies a *sling* ; though the word σφιδῶν is not used. *Chapman* here likewise without any colour of authority, dissents from the common opinion ; but very inconstant in his errors, varies his mistake, and assures us, *this expression is the true Periphrasis of a light kind of armour, called a Jack, which all our archers used to serve in of old, and which were ever quilted with wool.*

V. 766. *The cover'd pole-axe.*] *Homer* never ascribes this weapon to any but the *Barbarians*, for the battle-axe was not used in war by the politer nations. It was the favourite weapon of the *Amazons*. *Eustathius*.

(An olive's cloudy grain the handle made,
 Distinct with studs ; and brazen was the blade)
 This on the helm discharg'd a noble blow ;
 The plume dropp'd nodding to the plain below, 770
 Shorn from the crest. *Atrides* wav'd his steel :
 Deep thro' his front the weighty faulchion fell.
 The crashing bones before its force gave way ;
 In dust and blood the groaning hero lay ;
 Forc'd from their ghastly orbs, and spouting gore, 775
 The clotted eye-balls tumble on the shore.
 The fierce *Atrides* spurn'd him as he bled,
 Tore of his arms, and loud-exulting, said.
 Thus, *Trojans*, thus, at length be taught to fear ;
 O race perfidious, who delight in war ! 780
 Already

V. 779. *The speech of Menelaus.*] This speech of *Menelaus* over his dying enemy, is very different from those with which *Homer* frequently makes his heroes insult the vanquished, and answers very well the character of this good-natured Prince. Here are no insulting taunts, no cruel sarcasms, nor any sporting with the particular misfortunes of the dead : The invectives he makes are general, arising naturally from a remembrance of his wrongs, and being almost nothing else but a recapitulation of them. These reproaches come most justly from this Prince, as being the only person among the *Greeks* who had received any personal injury from the *Trojans*. The apostrophe he makes to *Jupiter*, wherein he complains of his protesting a wicked people, has given occasion to censure *Homer* as guilty of impiety, in making his heroes tax the Gods with injustice : But since, in the former part of this speech, it is expressly said, that *Jupiter* will certainly punish the *Trojans* by the destruction of their city for violating the laws of hospitality, the latter part ought only to be considered as a complaint to *Jupiter* for delaying that vengeance : This reflection being no more than what a pious suffering mind, grieved at the flourishing condition of prosperous wickedness, might

56 HOMER'S ILIAD. BOOK XIII

Already noble deeds ye have perform'd,
 A Princess rap'd transcends a Navy storm'd :
 In such bold feats your impious Might approve,
 Without the assistance, or the fear of *Jove*.
 The violated rites, the ravish'd dame, 785
 Our heroes slaughter'd, and our ships on flame ;
 Crimes heap'd on Crimes, shall bend your glory down,
 And whelm in ruins yon' flagitious town.
 O thou, great Father! Lord of earth and skies,
 Above the thought of man, supremely wise! 790
 If from thy hand the feats of mortals flow,
 From whence this favour to an impious foe ?
 A godless crew, abandon'd and unjust,
 Still breathing rapine, violence and lust !
 The best of things beyond their measure, cloy ; 795
 Sleep's balmy blessing, love's endearing joy ;

naturally fall into. Not unlike this is the complaint of the prophet *Jeremiah*, ch. 12. v. 1. *Righteous art thou, O Lord, when I plead with thee: yet let me talk with thee of thy judgments. Wherefore doth the way of the wicked prosper? Wherefore are all they happy that deal very treacherously?*

Nothing can more fully represent the cruelty and injustice of the *Trojans*, than the observation with which *Menelaus* finishes their character, by saying, that they have a more strong, constant, and insatiable appetite after bloodshed and rapine, than others have to satisfy the most agreeable Pleasures and natural desires.

V. 795. *The best of things beyond their measure, cloy.*] These words comprehend a very natural sentiment, which perfectly shews the wonderful folly of men: They are soon weary'd with the most agreeable things, when they are innocent, but never with the most toilsome things in the world, when unjust and criminal. *Eusebius. Dicter.*

The

The feast, the dance; whate'er mankind desire,

Ev'n the sweet charms of sacred numbers tire.

But *Troy* for ever reaps a dire delight

In thirst of slaughter, and in lust of fight. 800

This said, he seiz'd (while yet the carcass heav'd)

The bloody armour, which his train receiv'd:

Then sudden mix'd among the warring crew,

And the bold son of *Pylæmenes* flew.

Harpalion had thro' *Asia* travelled far, 805

Following his martial father to the war

Thro' filial love he left his native shore,

Never, ah never, to behold it more!

V. 797. *The dance.*] In the original it is called αἰμόςμα, *the blameless dance*; to distinguish (says *Eustathius*) what sort of dancing it is that *Homer* commends. For there were two kinds of dancing practised among the ancients, the one reputable, invented by *Minerva*, or by *Castor* and *Pollux*; the other dishonest, of which *Pan*, or *Bacchus*, was the author. They were distinguished by the name of the tragic, and the comic or satyric dance. But those which probably our Author commends were certain military dances used by the greatest heroes. One of this sort was known to the *Macedonians* and *Persians*, practised by *Antiochus* the great, and the famous *Polyperchon*. There was another which was danced in complete armour, called the *Pyrrhic*, from *Pyrrhus* the *Spartan* its inventor, which continued in fashion among the *Lacedæmonians*. *Scaliger* the father remarks, that this dance was too laborious to remain long in use even among the ancients; however it seems that labour could not discourage this bold Critick from reviving that laudable kind of dance in the presence of the Emperor *Maximilian* and his whole court. It is not to be doubted but the performance raised their admiration; nor much to be wondered at, if they desired to see more than once so extraordinary a spectacle, as we have it in his own words. *Pœtices, lib. 1. cap. 18. Hanc saltationem [Pyrrhicam] nos & læpe, & diu, peram Dux Maximiliano, jussu Bonifacii patris, non sine stupore totius Germaniæ, representavimus.*

His unsuccessful spear he chanc'd to fling
 Against the target of the *Spartan* King ; 810
 Thus of his lance disarm'd, from death he flies,
 And turns around his apprehensive eyes.
 Him, thro' the hip transpiercing as he fled,
 The shaft of *Merion* mingled with the dead.
 Beneath the bone the glancing point descends, 815
 And driving down, the swelling bladder rends ;
 Synk in his sad companions arms he lay,
 And in short pangs sobb'd his soul away ;
 (Like some vile worm extended on the ground)
 While life's red torrent gush'd from out the wound. 820

V. 819. *Like some vile worm extended on the ground,*] I cannot be of *Eustathius's* opinion, that this simile was designed to debase the character of *Harpalion*, and to represent him in a mean and disgraceful view, as one who had nothing noble in him. I rather think from the character he gives of this young man, whose piety carry'd him to the wars to attend his father, and from the air of this whole passage, which is tender and pathetick, that he intended this humble comparison only as a mortifying picture of human misery and mortality. As to the verses which *Eustathius* alledges for a proof of the cowardice of *Harpalion*,

*Αψ δ' ἰτάραν ἰς ἰδοὶ ἰχάλα κῆρ ἀλυσεν
 Ἰάλοος πατάσεν.

The retreat described in the first verse is common to the greatest heroes in *Homer* ; the same words are applied to *Diipobus* and *Merion* in this book, and to *Patroclus* in the 16th, v. 817. of the *Greek*. The same thing in other words is said even of the great *Ajax*, *Il.* 15. v. 728. And we have *Ulysses* described in the 4th v. 497. with the same circumspection and fear of the darts : though none of those warriors have the same reason as *Harpalion* for their retreat or caution, he alone being unarmed, which circumstance takes away all imputation of cowardice.

Εἶμι

Him on his car the *Papblagonian* train
 In slow procession bore from off the plain.
 'The pensive father, father now no more!
 Attends the mournful pomp along the shore,
 And unavailing tears profusely shed, 825
 And unreveng'd deplor'd his offspring dead.

Paris from far the moving sight beheld,
 With pity soften'd, and with fury swell'd:
 His honour'd host, a youth of matchless grace,
 And lov'd of all the *Papblagonian* race! 830
 With his full strength he bent his angry bow,
 And wing'd the feather'd vengeance at the foe.
 A chief there was, the brave *Euchenor* nam'd,
 For riches much, and more for virtue fam'd,

V. 829. *The pensive father.*] We have seen in the 5th *Iliad* the death of *Pylæmenes* general of the *Papblagonians*: How comes he then in this place to be introduced as following the funeral of his son? *Eustathius* informs us of a most ridiculous solution of some Criticks, who thought it might be the ghost of this unhappy father, who not being yet interred, according to the opinion of the ancients, wander'd upon the earth. *Zenodotus* not satisfy'd with this (as indeed he had little reason to be) changed the name *Pylæmenes* into *Kylæmenes*. *Didymus* thinks there were two of the same name; as there are in *Homer* two *Schedius*'s, two *Eurymedon*'s, and three *Adastus*'s. And others correct the verse by adding a negative, *μὴ δ' ἔσσι παρ' ἑσπέρῃσι*; his father did not follow his chariot with his face bath'd in tears. Which last, if not of more weight than the rest, is yet more ingenious. *Eustathius*. *Dacier*.

Nor did his valiant father (now no more)
 Pursue the mournful pomp along the shore,
 No fire surviv'd; to grace th' untimely bier,
 Or sprinkle the cold ashes with a tear.

Who held his seat in *Corinth's* stately town ; 835

Polydus' son, a peer of old renown.

Oft' had the father told his early doom,

By arms abroad, or slow disease at home :

He climb'd his vessel, prodigal of breath,

And chose the certain, glorious path to death. 840

Beneath his ear the pointed arrow went :

The soul came issuing at the narrow vent :

His limbs, unnerv'd, drop useless on the ground,

And everlasting darkness shades him round.

Nor knew great *Hector* how his legions yield, 845

(Wrapt in the cloud and tumult of the field)

Wide

V. 840. *And chose the certain, glorious path to death.*] Thus we see *Eucenor* is like *Achilles*, who sailed to *Troy*, though he knew he should fall before it : This might somewhat have prejudiced the character of *Achilles*, every branch of which ought to be single, and superior to all others, as he ought to be without a rival in every thing that speaks a hero : Therefore we find two essential differences between *Eucenor* and *Achilles*, which preserve the superiority of the hero of the poem. *Achilles*, if he had not sailed to *Troy*, had enjoyed a long life ; but *Eucenor* had been soon cut off by some cruel disease. *Achilles* being independent, and as a King, could have lived at ease at home, without being obnoxious to any disgrace ; but *Eucenor* being but a private man, must either have gone to the war, or been exposed to an ignominious penalty. *Eustathius. Dacier.*

V. 845. *Nor knew great Hector, &c.*] Most part of this book being employ'd to describe the brave resistance the *Greeks* made on their left under *Idomeneus* and *Meriones* ; the Poet now shifts the scene, and returns to *Hector*, whom he left in the centre of the army, after he had passed the wall, endeavouring in vain to break the phalanx where *Ajax* commanded. And that the reader might take notice of this change of place, and carry distinctly in his mind each scene of action, *Homer* is very careful in the following lines to let us know that *Hector* still continues in the place, where he had
first

BOOK XIII. *HOMER'S ILIAD.* 61

Wide on the left the force of *Greece* commands,
 And conquest hovers o'er the *Achaian* bands:
 With such a tide superior virtue sway'd,
 And * he that shakes the solid earth, gave aid. 850
 But in the centre *Hektor* fix'd remain'd, * *Neptune*.
 Where first the gates were forc'd, and bulwarks gain'd;
 There, on the margin of the hoary deep,
 (Their naval station where th' *Ajaces* keep,
 And where low walls confine the beating tides, 855
 Whose humble barrier scarce the foes divides;
 Where late in fight, both foot and horse engag'd,
 And all the thunder of the battel rag'd)
 There join'd, the whole *Bæotian* strength remains,
 The proud *Ionians* with their sweeping trains, 860
Locrians and *Phibians*, and th' *Epean* force:
 But join'd repel not *Hektor's* fiery course.

first passed the wall, at that part of it which was lowest, (as appears from *Sarpedon's* having pull'd down one of its battlements on foot, *lib.* 12.) and which was nearest the station where the ships of *Ajex* were laid, because that hero was probably thought a sufficient guard for that part. As the Poet is so very exact in describing each scene as in a chart or plan, the reader ought to be careful to trace each action in it; otherwise he will see nothing but confusion in things which are in themselves very regular and distinct. This observation is the more necessary, because even in this place, where the Poet intended to prevent any such mistake, *Dacier* and other interpreters have applied to the present action what is only a recapitulation of the time and place described in the former book.

V. 861. *Phibians*.] The *Phibians* are not the troops of *Achilles*, for these were called *Phibiotes*; but they were the troops of *Prothelaus* and *Philoetes*, *Ensatians*.

The flow'r of *Athens*, *Sticbius*, *Phidas* led,
Bias, and great *Menestheus* at their head.

Meges the strong th' *Epeian* bands controul'd, 865
 And *Dracius* prudent, and *Amphion* bold;
 The *Phthians Medon*, fam'd for martial might,
 And brave *Podarces*, active in the fight.

This drew from *Phylacus* his noble line;
Ipbiclus' son: and that (*Oileus*) thine: 870
 (Young *Ajax*' brother, by a stol'n embrace;
 He dwelt far distant from his native place,
 By his fierce stepdame from his father's reign
 Expell'd and exil'd, for her brother slain.)

These rule the *Phthians*, and their arms employ 875
 Mixt with *Bæotians*, on the shores of *Troy*.

Now fide by fide, with like unweary'd care,
 Each *Ajax* labour'd thro' the field of war.
 So when two lordly bulls, with equal toil,
 Force the bright plowshare thro' the fallow soil, 880
 Join'd to one yoke, the stubborn earth they tear,
 And trace large furrows with the shining share;

V. 879. *So when two lordly bulls, &c.*] The image here given of the *Ajaces* is very lively and exact; there being no circumstance of their present condition that is not to be found in the comparison; and no particular in the comparison that does not resemble the action of the heroes. Their strength and labour, their unanimity and earnestness to each other, the difficulties they struggle against, and the sweat occasioned by the struggling, perfectly corresponding with the simile.

XIII. HOMER'S *ILIAD*. 63

ir huge limbs the foam descends in snow,
 arms of sweat down their low'r foreheads flow,
 of heroes followed thro' the field, 885
 re by turns great *Ajax*' sev'nfold shield;
 r he bréath'd, remissive of his might,
 th th' incessant slaughters of the fight:
 owing troops his brave Associate grace,
 engagement an unpractis'd Race, 890
 rian squadrons nor the jav'lin wield,
 r the helm, nor lift the moony shield;
 'd from far the flying shaft to wing,
 l the sounding pebble from the sling,
 us with these they aim a certain wound, 895
 he distant warrior to the ground.
 the van, the *Trojan* train
 'd in bright arms, a pressing fight maintain;
 he rear the *Lacrian* archers lie,
 stones and arrows intercept the sky, 900
 ngled tempest on the foes they pour,
 ratt'ring orders open to the show'r
 had the *Greeks* eternal fame acquir'd,
 e gall'd *Ilians* to the walls retir'd;
 e *Polydamas*, discreetly brave, 905
 'd great *Hector*, and this counsel gave,
 ' great in all, thou seem'st averse to lend
 al audience to a faithful friend;

To

64 HOMER'S *ILIAD*. BOOK XIII.

To Gods and men thy matchless worth is known,
 And ev'ry art of glorious war thy own ; 910
 But in cool thought and counsel to excel,
 How widely differs this from warring well?
 Content with what the bounteous Gods have giv'n,
 Seek not alone t'engross the gifts of heav'n.
 To some the pow'rs of bloody war belong, 915
 To some, sweet music, and the charm of song;
 To few, and wondrous few, has *Jove* assign'd
 A wise, extensive, all consid'ring mind;
 Their Guardians these, the nations round confess,
 And towns and empires for their safety bless. 920
 If heav'n have lodg'd this virtue in my breast;
 Attend, O *Hector*, what I judge the best.
 See, as thou mov'st, on dangers dangers spread;
 And war's whole fury burns around thy head.
 Behold! distress'd within yon' hostile wall, 925
 How many *Trojans* yield, disperse, or fall?
 What troops, out-number'd, scarce the war maintain?
 And what brave heroes at the ships lie slain?
 Here cease thy fury; and the Chiefs and Kings
 Convok'd to council, weigh the sum of things. 930
 Whether (the Gods succeeding our desires)
 To yon' tall-ships to bear the *Trojan* fires;
 Or quit the fleet, and pass unhurt away,
 Contented with the conquest of the day.



BOOK XIII. *HOMER'S ILIAD.* 65

I fear, I fear, lest *Greece* (not yet undone) 935

Pay the large debt of last revolving fun ;

Achilles, great *Achilles*, yet remains

On yonder decks, and yet o'erlooks the plains !

The counsel pleas'd ; and *Hector* with a bound,
Leap'd from his chariot on the trembling ground ; 940 }
Swift as he leap'd, his clanging arms resound.

To guard this post (he cry'd) thy art employ,

And here detain the scatter'd youth of *Troy* :

Where

V. 937. *Achilles*, great *Achilles*, yet remains

On yonder decks, and yet o'erlooks the plains !

There never was a nobler encomium than this of *Achilles*. It seems enough to so wise a counsellor as *Polydamas*, to convince so intrepid a warrior as *Hector*, in how great danger the *Trojans* stood, to say, *Achilles* sees us. " Though he abstains from the fight, he still casts his eye on the battel ; it is true, we are a brave army, and yet keep our ground, but still *Achilles* sees us, and we are not safe." This reflection makes him a God, a single regard of whom can turn the fate of armies, and determine the destiny of a whole people. And how nobly is this thought extended in the progress of the poem, where we shall see in the 16th book the *Trojans* fly at the first sight of his armour, worn by *Patroclus* ; and in the 18th their defeat completed by his sole appearance, unarmed on his ship.

V. 939. *Hector*, with a bound, Leap'd from his chariot.] *Hector* having in the last book alighted, and caused the *Trojans* to leave their chariots behind them, when they pass the trench, and no mention of any chariot but that of *Astus* since occurring in the battel ; we must necessarily infer, either that *Homer* has neglected to mention the advance of the chariots, (a circumstance which should not have been omitted) or else, that he is guilty here of a great mistake in making *Hector* leap from his chariot. I think it evident, that this is really a slip of the Poet's memory : For in this very book, v. 533. (of the original) we see *Polites* leads off his wounded brother to the place where his chariot remained behind the army. And again in the next book, *Hector* being wounded, is carried out of the battel in his soldiers arms to the place where his horses and chariot waited at a distance from the battel.

Where yonder heroes faint, I bend my way,
And hasten back to end the doubtful day.

945

This said; the tow'ring chief prepares to go,
Shakes his white plumes that to the breezes flow,
And seems a moving mountain topt with snow,

Thro'

τὸν δ' ἄρ' ἱκαίῃσι
Χερσὶν αἰετῶδες φέρον ἐκ πόνου, ἄφρ' ἰαθ' ἵππους
Ὀκίᾳς οἱ οἱ ὀπισθε μάχης ἠδὲ πολέμοιο
Ἔστασαν

Lib. 14. v. 428.

But what puts it beyond dispute, that the chariots continued all this time in the place where they first quitted them, is a passage in the beginning of the 15th book, where the *Trojans* being overpowered by the *Greeks*, fly back over the wall and trench, 'till they came to the place where their chariots stood,

Οἱ μὲν δὲ παρ' ὅχισθιν ἱγκύοντο μέσσοις. Lib. 15. v. 3.

Neither *Eustathius* nor *Dacier* have taken any notice of this incongruity, which would tempt one to believe they were willing to overlook what they could not excuse. I must honestly own my opinion, that there are several other negligences of this kind in *Homer*. I cannot think otherwise of the passage in the present book, concerning *Pylæmenes*, notwithstanding the excuses of the Commentators which are there given. The very using the same name in different places for different persons, confounds the reader in the story, and is what certainly would be better avoided: So that 'tis to no purpose to say, there might as well be two *Pylæmenes*'s as two *Schedius*'s, two *Eury-medons*, two *Opblestis*'s, &c. since it is more blamable to be negligent in many instances than in one. *Virgil* is not free from this, as *Macrobius* has observed. *Sat. l. 5. c. 15.* But the abovementioned names are proofs of that Critick's being greatly mistaken in affirming that *Homer* is not guilty of the same. It is one of those many errors he was led into by his partiality to *Homer* above *Virgil*.

V. 948. *And seems a moving mountain topt with snow.*] This simile is very short in the original, and requires to be opened a little to discover its full beauty. I am not of M. *Dacier*'s opinion, that

the

Thro' all his host, inspiring force, he flies,
And bids anew the martial thunder rise. 950

To *Pantus*' son, at *Hector*'s high command,
Haste the bold leaders of the *Trojan* band:
But round the battlements, and round the plain,
For many a chief he look'd, but look'd in vain;
Driphobus, nor *Heleus* the seer, 955

Nor *Afius*' son, nor *Afius*' self appear.
For these were pierc'd with many a ghastly wound,
Some cold in death, some groaning on the ground;
Some low in dust (a mournful object) lay,
High on the wall some breath'd their souls away. 960

Far on the left, amid the throng he found
(Cheering the troops, and dealing deaths around)
The graceful *Paris*; whom, with fury mov'd,
Opprobrious, thus th' impatient chief reprov'd,

the lustre of *Hector*'s armour was that which furnished *Homer* with this image; it seems rather to allude to the plume upon his helmet, in the action of shaking which, this hero is so frequently painted by our Author, and from thence distinguished by the remarkable epithet *κερυθαίολαο*. This is a very pleasing image, and very much what Painters call *picturesque*. I fancy it gave the hint for a very fine one in *Spenser*, where he represents the person of *Contemplation* in the figure of a venerable old man almost consumed with study.

*His snowy locks adown his shoulders spread,
As hoary frost with spangles doth attire
The massy branches of an oak half dead.*

Ill-fated *Paris*! slave to womankind, 965
 As smooth of face as fraudulent of mind!
 Where is *Deiphobus*, where *Astus* gone?
 The godlike father, and th' intrepid son?
 The force of *Helenus*, dispensing fate,
 And great *Oebryoneus* so fear'd of late? 970
 Black fate hangs o'er thee from th' avenging Gods,
 Imperial *Troy* from her foundations nod;
 Whelm'd in thy country's ruins shalt thou fall,
 And one devouring vengeance swallow all.

When *Paris* thus: My brother, and my friend, 975
 Thy warm impatience makes thy tongue offend.
 In other battels I deserv'd thy blame,
 Tho' then not deedless, nor unknown to fame:
 But since yon' rampart by thy arms lay low,
 I scatter'd slaughter from my fatal bow. 980
 The chiefs you seek on yonder shore lie slain;
 Of all those heroes, two alone remain;
Deiphobus, and *Helenus* the peer:
 Each now disabled by a hostile spear.

V. 965. *Ill-fated Paris*.] The reproaches which *Hector* here casts on *Paris*, gives us the character of this hero, who in many things resembles *Achilles*; being (like him) unjust, violent, and impetuous, and making no distinction between the innocent and criminal. It is he who is obstinate in attacking the entrenchments, yet asks an account of those who were slain in the attack from *Paris*; and tho' he ought to blame himself for their deaths, yet he speaks to *Paris*, as if through his cowardice he had suffered these to be slain, whom he might have preserved if he had fought courageously. *Eustathius*.

BOOK XIII. *HOMER'S ILIAD.* 69

Go then, successful, where thy soul inspires: 985

This heart and hand shall second all thy fires:

What with this arm I can, prepare to know,

'Till death for death be paid, and blow for blow.

But 'tis not ours, with forces not our own

To combat; Strength is of the Gods alone. 990

These words the hero's angry mind assuage:

Then fierce they mingle where the thickest rage.

Around *Polydamas*, distain'd with blood,

Cobron, *Phalces*, stern *Orthans* flood,

Palmas, with *Polyestes* the divine, 995

And two bold brothers of *Hippotion's* line:

(Who reach'd fair *Ilion*, from *Ascania* far,

The former day; the next engag'd in war.)

As when from gloomy clouds a whirlwind springs,

That bears *Jove's* thunder on its dreadful wings, 1000

Wide o'er the blasted fields the tempest sweeps,

Then gather'd, settles on the hoary deeps;

Th' afflicted deeps tumultuous mix and roar;

The waves behind impel the waves before,

Wide-rolling, foaming high, and tumbling to the shore. }
1005

V. 1005. *Wide-rolling, foaming high, and tumbling to the shore.*] I have endeavoured in this verse to imitate the confusion and broken sound of the original, which images the tumult and roaring of many waters.

Κίματα παφλάζοντα πολυφλοίσβοιο θαλάσσης
Κίετὰ, φληριόντα.

Thus

70. HOMER'S ILLAD. BOOK XIII.

Thus rank on rank the thick battalions throng,
 Chief urg'd on chief, and man drove man along :
 Far o'er the plains in dreadful order bright,
 The brazen arms reflect a beamy light.
 Full in the blazing van great *Hektor* shin'd, 1010
 Like *Mars* commission'd to confound mankind.
 Before him flaming, his enormous shield
 Like the broad sun, illumin'd all the field :
 His nodding helm emits a streamy ray ;
 His piercing eyes thro' all the battel fray, 1015
 And, while beneath his targe he flash'd along,
 Shot terrors round, that wither'd ev'n the strong.

Thus stalk'd he, dreadful ; death was in his look ;
 Whole nations fear'd : but not an *Argive* shook.
 The tow'ring *Ajax*, with an ample stride 1020
 Advanc'd the first, and thus the chief defy'd.

Hektor ! come on, thy empty threats forbear :
 'Tis not thy arm, 'tis thund'ring *Jove* we fear :
 The skill of war to us not idly giv'n,
 Lo ! *Greece* is humbled not by *Troy*, but heav'n. 1025
 Vain are the hopes that haughty mind imparts,
 To force our fleet : The *Greeks* have hands, and hearts.
 Long e'er in flames our lofty navy fall,
 Your boasted city, and your god-built wall

Shall

BOOK XIII. HOMER'S ILIAD. 71

Shall sink beneath us, smoaking on the ground; 1030

And spread a long, unmesur'd ruin round.

The time shall come, when chas'd along the plain

Ev'n thou shalt call on *Jove*, and call in vain;

Ev'n thou shalt wist, to aid thy desp'rate course,

The wings of falcons for thy flying horse; 1035

Shalt run, forgetful of a warrior's fame,

While clouds of friendly dust conceal thy shame:

As

V. 1037. *Clouds of friendly dust.*] A Critick might take occasion from hence, to speak of the exact time of the year in which the actions of the *Iliad* are supposed to have happened. And (according to the grave manner of a learned Dissertator) begin by informing us, that he has found it must be the *summer* season, from the frequent mention made of clouds of *dust*: Though what he discovers might be full as well inferred from common sense, the summer being the natural season for a campaign. However he should quote all these passages at large; and adding to the article of *dust* as much as he can find of the *feats* of the heroes, it might fill three pages very much to his own satisfaction. It would look well to observe farther, that the fields are described flowery, *Il.* 2. v. 546. that the branches of a tamarisk-tree are flourishing, *Il.* 10. v. 537. that the warriors sometimes wash themselves in the sea, *Il.* 10. v. 674. and sometimes refresh themselves by cool breezes from the sea, *Il.* 11. v. 762. that *Diomed* sleeps out of his tent on the ground, *Il.* 10. v. 170. that the flies are very busy about the dead body of *Patroclus*, *Il.* 19. v. 30. that *Apollo* covers the body of *Hector* with a cloud to prevent its being scorched, *Il.* 23. All this would prove the very thing which was said at first, that it was *summer*. He might next proceed to inquire, what precise critical time of summer? And here the mention of new-made honey in *Il.* 11. v. 771. might be of great service in the investigation of this important matter: He would conjecture from hence, that it must be near the end of summer, honey being seldom taken 'till that time; to which having added the plague which rages in book 1. and remarked, that infections of that kind generally proceed from the extremest heats, which heats are not 'till near the autumn;

As thus he spoke, behold, in open view,
 On sounding wings a dexter eagle flew,
 To *Jove's* glad omen all the *Grecians* rise, 1040
 And hail, with shouts, his progress thro' the skies :
 Far-echoing clamours bound from side to side ;
 They ceas'd, and thus the Chief of *Troy* reply'd .
 From whence this menace, this insulting strain ?
 Enormous boaster ! doom'd to vaunt in vain. 1045
 So may the Gods on *Hector* life bestow,
 (Not that short life which mortals lead below,
 But such as those of *Jove's* high lineage born,
 The blue-ey'd Maid, or he that gilds the mora,)
 As this decisive day shall end the fame
 Of *Greece*, and *Argas* be no more a name. 1050
 And thou, imperious ! if thy madness wait
 The lance of *Hector*, thou shalt meet thy fate :

autumn; the learned inquirer might hug himself in this discovery, and conclude with triumph.

If any one think this too ridiculous to have been ever put in practice, he may see what *Bossu* has done to determine the precise season of the *Aeneid*, lib. 3. cb. 12. The memory of that learned Critick failed him, when he produced as one of the proofs that it was autumn, a passage in the 6th book, where the fall of the leaf is only mentioned in a *simile*. He has also found out a beauty in *Homer*, which few even of his greatest admirers can believe he intended ; which is, that to the violence and fury of the *Iliad* he artfully adapted the beat of summer, but to the *Odyssey* the cooler and maturer season of autumn, to correspond with the sedateness and prudence of *Ulysses*.

That

BOOK XIII. *HOMER'S ILIAD.* 73

That giant-corse, extended on the shore,
Shall largely feast the fowls with fat and gore.

He said, and like a lion stalk'd along: 1055
With shouts incessant earth and ocean rung,
Sent from his foll'wing host: The *Grecian* train
With answ'ring thunders fill'd the echoing plain;
A shout that tore heav'n's concave, and above
Shook the fix'd splendors of the throne of *Jove*. 1060







THE
FOURTEENTH BOOK
OF THE
I L I A D.





The A R G U M E N T.

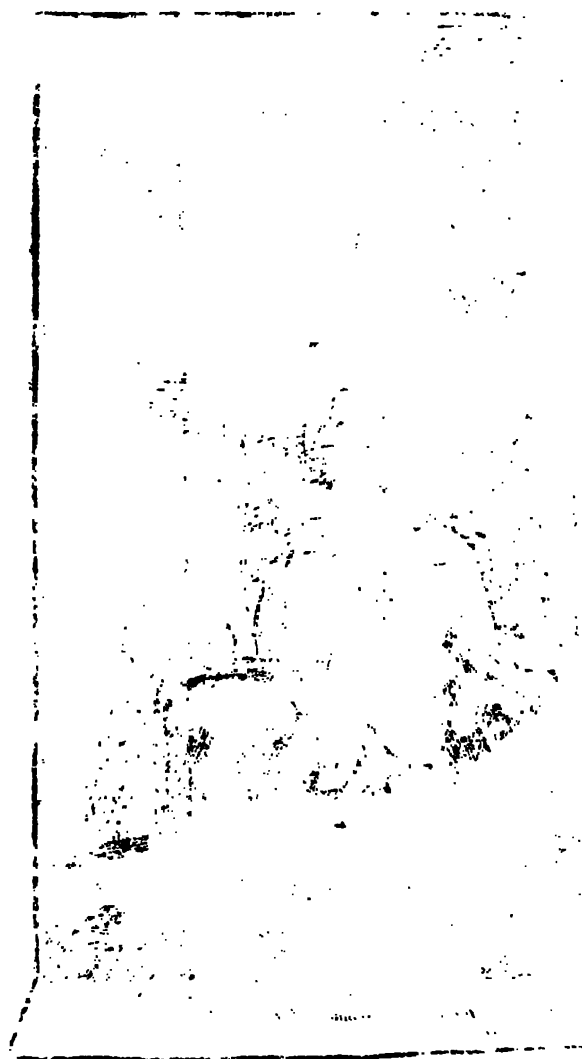
Juno deceives Jupiter by the Girdle of Venus.

NESTOR sitting at the table with Machaon, is alarm'd with the increasing clamour of the war, and hastens to Agamemnon: On his way he meets that Prince with Diomed and Ulysses, whom he informs of the extremity of the danger. Agamemnon proposes to make their escape by night, which Ulysses withstands; to which Diomed adds his advice, that, wounded as they were, they should go forth and encourage the army with their presence; which advice is pursued. Juno seeing the partiality of Jupiter to the Trojans, forms a design to over-reach him; she sets off her charms with the utmost care, and (the more surely to enchant him) obtains the magick girdle of Venus. She then applies herself to the God of Sleep, and, with some difficulty, persuades him to seal the eyes of Jupiter; this done, she goes to mount Ida, where the God, at first fight, is ravished with her beauty, sinks in her embraces, and is laid asleep. Neptune takes advantage of his slumber, and succours the Greeks: Hector is struck to the ground with a prodigious stone by Ajax, and carried off from the battel: Several actions succeed; till the Trojans much distressed, are obliged to give way: The lesser Ajax signalizes himself in a particular manner.

T H E



Continuing advantageous to J Trojans Juno makes use of
charm Jupiter, & of somnus to lay him to sleep, w^h J mean time
of G reeks, & J Trojans are Repul'd in their turn. B. 14.





THE
* FOURTEENTH BOOK
OF THE
I L I A D.

BUT not the genial feast, nor flowing bowl,
Could charm the cares of *Nestor's* watchful soul;
His startled ears th' encreasing cries attend;
Then thus, impatient, to his wounded friend.

What

* The Poet, to advance the character of *Nestor*, and give us a due esteem for his conduct and circumspection, represents him as deeply solicitous for the common good: In the very article of mirth or relaxation from the toils of war, he is all attention to learn the fate and issue of the battel: And through his long use and skill in martial events, he judges from the nature of the uproar still increasing, that the fortune of the day is held no longer in suspense, but inclines to one side. *Eusebius*.

What new alarm, divine *Macbaon*, say, 5
 What mixt events attend this mighty day?
 Hark! how the shouts divide, and how they meet,
 And now come full, and thicken to the fleet!
 Here, with the cordial draught dispel thy care,
 Let *Hecamede* the strength'ning bath prepare, 10
 Refresh thy wound, and cleanse the clotted gore;
 While I th' adventures of the day explore.
 He said: and seizing *Tbrafimedes'* shield,
 (His valiant offspring) hasten'd to the field;
 (That day, the son his father's buckler bore) 15
 Then snatch'd a lance, and issu'd from the door.
 Soon as the prospect open'd to his view,
 His wounded eyes the scene of sorrow knew;
 Dire disarray! the tumult of the fight,
 The wall in ruins, and the *Greeks* in flight. 20

V. 1. *But not the genial feast.*] At the end of the eleventh book we left *Nestor* at the table with *Macbaon*. The attack of the intrenchments, described through the twelfth and thirteenth books, happen'd while *Nestor* and *Macbaon* sat at the table; nor is there any improbability herein, since there is nothing performed in those two books, but what might naturally happen in the space of two hours. *Homer* constantly follows the thread of his narration, and never suffers his reader to forget the train of action, or the time it employs. *Dacier*.

V. 10. *Let Hecamede the bath prepare.*] The custom of women officiating to men in the bath was usual in ancient times. Examples are frequent in the *Odyssy*. And it is not at all more odd, or to be sneer'd at, than the custom now us'd in *France*, of *Valets de Chambres* dressing and undressing the ladies.

an old Ocean's silent surface sleeps,
 waves juſt heaving on the purple deeps :
 yet th' expected tempeſt hangs on high,
 as down the cloud, and blackens in the ſky,
 naſs of waters will no wind obey ; 25
 ſends one guſt, and bids them roll away.

[*As when old Ocean's ſilent ſurface ſleeps.*] There are no more finiſh'd pictures of nature than thoſe which Homer draws out of his compariſons. The beauty however of ſome of theſe is loſt to many, who cannot perceive the reſemblance, having had opportunity to obſerve the things themſelves. The life of ſcripſion will be moſt ſenſible to thoſe who have been at ſea in it. In this condition the water is not intirely motionleſs, but gently in ſmooth waves, which fluctuate backwards and forwards in a kind of balancing motion : This ſtate continues till a wind gives a determination to the waves, and rolls them one way. There is ſcarce any thing in the whole compaſs of nature that can more exactly repreſent the ſtate of an irrefolute mind, ſwinging between two different deſigns, ſometimes inclining to the one ſometimes to the other, and then moving to that point to which ſolution is at laſt determined. Every circumſtance of this comparison is both beautiful and juſt ; and it is the more to be admired, as it is very difficult to find ſenſible images proper to repreſent motions of the mind ; wherefore we but rarely meet with ſuch compariſons even in the beſt Poets. There is one of great beauty in the Iliad, upon a ſubject very like this, where he compares his hero's mind agitated with a great variety, and quick ſucceſſion of thoughts, ſeeing light reflected from a veſſel of water in motion.

*Cuncta videns, magno curarum fluctuat æſtu,
 Atque animum, nunc huic, celerem, nunc dividit illuc,
 In partesque rapit varias, perque omnia verſat.
 Sicut aquæ tremulum labris ubi lumen abenis
 Sole reperiſſum, aut radiantis imagine laus,
 Omnia pervolitat latè loca ; jamque ſub auras
 Erigitur, ſummique ferit laquearia teſti.*

Æn. l. 8. v. 19.

80 HOMER'S *ILIAD*. BOOK XIV.

While wav'ring counsels thus his mind engage,
 Fluctuates in doubtful thought the *Pylian* sage;
 To join the host, or to the Gen'ral haste,
 Debating long, he fixes on the last: 30
 Yet, as he moves, the fight his bosom warms;
 The field rings dreadful with the clang of arms;
 The gleaming faulchions flash, the jav'lins fly;
 Blows echo blows, and all or kill, or die.

Him, in his march, the wounded Princes meet, 35
 By tardy steps ascending from the fleet.
 The King of Men, *Ulysses* the divine,
 And who to *Tydeus* owes his noble line.
 (Their ships at distance from the battel stand,
 In lines advanc'd along the shelving strand; 40

Whose

V. 30. *He fixes on the last.*] *Nestor* appears in this place a great friend to his Prince; for upon deliberating whether he should go through the body of the *Grecian* host, or else repair to *Agamemnon's* tent; he determines at last, and judges it the best way to go to the latter. Now because it had been ill concerted to have made a man of his age walk a great way round about in quest of his commander, *Homer* has ordered it so, that he should meet *Agamemnon* in his way thither. And nothing could be better imagined than the reason, why the wounded Princes left their tents; they were impatient to behold the battel, anxious for its success, and desirous to inspirit the soldiers by their presence. The Poet was obliged to give a reason; for in *Epic* Poetry, as well as in *Dramatic*, no person ought to be introduced without some necessity, or at least some probability, for his appearance. *Eusebius*.

V. 39. *Their ships at distance, &c.*] *Homer* being always careful to distinguish each scene of action, gives a very particular description of the station of the ships, shewing in what manner they lay drawn up on the land. This he had only hinted at before; but here taking occasion on the wounded heroes coming from their ships, which were
 at

Whose bay, the fleet unable to contain
 At length, beside the margin of the main,
 Rank above rank, the crouded ships they moor;
 Who landed first, lay highest on the shore.)

at a distance from the fight (while others were engaged in the defence of those ships where the wall was broken down) he tells us, that the shore of the bay (comprehended between the *Rhætean* and *Sigeæ* promontories) was not sufficient to contain the ships in one line: which they were therefore obliged to draw up in ranks, ranged in parallel lines along the shore. How many of these lines there were, the Poet does not determine. *M. Dacier*, without giving any reason for her opinion, says there were but two; one advanced near the wall, the other on the verge of the sea. But it is more than probable, that there were several intermediate lines; since the order in which the vessels lay is here described by a metaphor taken from the steps of a *scaling-ladder*, which had been no way proper to give an image only of two ranks, but very fit to represent a greater, tho' undetermined number. That there were more than two lines, may likewise be inferred from what we find in the beginning of the eleventh book; where it is said, that the voice of *Discord*, standing on the ship of *Ulysses*, in the middle of the fleet, was heard as far as the stations of *Achilles* and *Ajax*, whose ships were drawn up in the two extremities: Those of *Ajax* were nearest the wall (as is expressly said in the 682d verse of the 13th book, in the orig.) and those of *Achilles* nearest the sea, as appears from many passages scattered through the *Iliad*.

It must be supposed that those ships were drawn highest upon land, which first approached the shore; the first line therefore consisted of those who first disembarked, which were the ships of *Ajax* and *Proteusilaus*; the latter of whom seems mentioned in the verse above cited of the 13th book, only to give occasion to observe this, for he was slain as he landed first of the *Greeks*. And accordingly we shall see in the 15th book, it is his ship that is first attacked by the *Trojans*, as it lay the nearest to them.

We may likewise guess how it happens, that the ships of *Achilles* were placed nearest to the sea; for in the answer of *Achilles* to *Ulysses* in the 9th book, v. 432. he mentions a naval expedition he had made while *Agamemnon* lay safe in the camp: So that his ships at their return did naturally lie next the sea; which, without this consideration, might appear a station not so becoming this hero's courage.

82 *HOMER's ILIAD.* BOOK XIV.

Supported on their spears, they took their way, 45

Unfit to fight, but anxious for the day.

Nestor's approach alarm'd each *Grecian* breast,

Whom thus the Gen'ral of the host address.

O grace and glory of th' *Achaian* name!

What drives thee, *Nestor*, from the field of fame? 50

Shall then proud *Hector* see his boast fulfill'd,

Our fleets in ashes, and our heroes kill'd?

Such was his threat, ah now too soon made good,

On many a *Grecian* bosom writ in blood.

Is ev'ry heart inflam'd with equal rage 55

Against your King, nor will one chief engage?

And have I liv'd to see with mournful eyes

In ev'ry *Greek* a new *Achilles* rise?

Grecian Nestor then. So Fate has will'd;

And all-confirming Time has Fate fulfill'd. 60

Not he that thunders from the aerial bow'r,

Not *Jove* himself, upon the past has pow'r.

The wall, our late inviolable bound,

And best defence, lies smoaking on the ground:

Ev'n to the ships their conqu'ring arms extend, 65

And groans of slaughter'd *Greeks* to heav'n ascend.

V. 47. *Nestor's approach alarm'd.*] That so laborious a person as *Nestor* has been described, so indefatigable, so little indulgent of his extreme age, and one that never receded from the battel, should approach to meet them; this it was that struck the Princes with amazement, when they saw he had left the field. *Eustatius*.

On speedy measures then employ your thought;
 In such distress if counsel profit ought;
 Arms cannot much: Tho' Mars our souls incite;
 These gaping wounds will hold us from the fight. 70
 To him the Monarch. That our army bends,
 That Troy triumphant our high fleet ascends,
 And that the rampart, late our surest trust,
 And best defence, lies smoking in the dust:
 All this from Jove's afflictive hand we bear, 75
 Who, far from Argos, wills our ruin here.
 Past are the days when happier Greece was blest,
 And all his favour, all his aid confest;
 Now heav'n averse, our hands from battle ties,
 And lifts the Trojan glory to the skies. 80
 Cease we at length to waste our blood in vain,
 And launch what ships lie nearest to the main;

Leave

V. 81. *Cease we at length, &c.*] Agamemnon either does not know what course to take in this distress, or only sounds the sentiments of his nobles, (as he did in the second book, of the whole army.) He delivers himself first after Nestor's speech, as it became a counsellor to do: But knowing this advice to be dishonourable, and unsuitable to the character he assumes elsewhere, ἰδρώσει μὲν τοὶ Τελαμῶν, &c. and considering that he should do no better than abandon his post, when before he had threatened the deserters with death; he reduces his counsel into the form of a proverb, disguising it as handsomely as he can under a sentence. *It is better to shun an evil, &c.* It is observable too how he has qualified the expression: He does not say, to shun the battle, for that had been unsoldierly; but he softens the phrase, and calls it, to shun evil: this word *evil* he applies twice together, in advising them to leave the engagement.

Leave these at anchor 'till the coming night :

Then, if impetuous *Troy* forbear the fight,

Bring all to sea, and hoist each sail for flight.

}
85

Better from evils, well foreseen, to run,

Than perish in the danger we may shun.

Thus he. The sage *Ulysses* thus replies,

While anger flash'd from his disdainful eyes,

What shameful words (unkingly as thou art)

90

Fall from that trembling tongue, and tim'rous heart ?

Oh were thy sway the curse of meaner pow'rs,

And thou the shame of any host but ours !

A host, by *Jove* endu'd with martial might,

And taught to conquer, or to fall in fight :

95

It is farther remarked, that this was the noblest opportunity for a General to try the temper of his officers ; for he knew that in a calm of affairs, it was common with most people, either out of flattery or respect, to submit to their leaders : But in imminent danger fear does not bribe them, but every one discovers his very soul, valuing all other considerations, in regard to his safety, but in the second place. He knew the men he spoke to were prudent persons, and not easy to cast themselves into a precipitate flight. He might likewise have a mind to recommend himself to his army by the means of his officers ; which he was not very able to do of himself, angry as they were at him, for the affront he had offered *Achilles*, and by consequence thinking him the Author of all their present calamities. *Eustathius*.

V. 92. *Oh were thy sway the curse of meaner pow'rs,
And thou the shame of any host but ours !]*

This is a noble compliment to his country and to the *Grecian* army, to shew that it was an impossibility for them to follow even their General in any thing that was cowardly, or shameful ; though the lives and safeties of them all were concerned in it.

Adven-

BOOK XIV. *HOMER'S ILIAD.* 85

Advent'rous combats and bold wars to wage,
 Employ'd our youth, and yet employs our age.
 And wilt thou thus desert the *Trojan* plain?
 And have whole streams of blood been spilt in vain?
 In such base sentence if thou couch thy fear, 100
 Speak it in whispers, lest a *Greek* should hear.
 Lives there a man so dead to fame, who dares
 To think such meanness, or the thought declares?
 And comes it ev'n from him whose sov'reign sway
 The banded legions of all *Greece* obey? 105
 Is this a Gen'ral's voice, that calls to flight,
 While war hangs doubtful, while his soldiers fight?
 What more could *Troy*? What yet their fate denies
 Thou giv'st the foe: all *Greece* becomes their prize.
 No more the troops (our hoisted sails in view, 110
 Themselves abandon'd) shall the fight pursue,
 Thy ships first flying with despair shall see,
 And owe destruction to a Prince like thee.

V. 104. *And comes it ev'n from him whose sov'reign sway
 The banded legions of all Greece obey?*]

As who should say, that another man might indeed have uttered the same advice, but it could not be a person of prudence; or if he had prudence, he could not be a governor, but a private man; or if a governor, yet one who had not a well-disciplin'd and obedient army; or lastly, if he had an army so condition'd, yet it could not be so large and numerous a one as that of *Agamemnon*. This is a fine climax, and of wonderful strength. *Eusebius*.

Thy just reproofs (*Atrides* calm replies)

Like arrows pierce me, for thy words are wise. 115

Unwilling as I am to lose the host,

I force not *Greece* to quit this hateful coast.

Glad, I submit, whoe'er, or young, or old,

Ought, more conducive to our weal, unfold.

Tydidēs cut him short, and thus began. 120

Such counsel if you seek, behold the man

Who boldly gives it; and what he shall say,

Young tho' he be, disdain not to obey :

A youth, who from the mighty *Tydeus* springs,

May speak to Councils and assembled Kings. 125

Hear then in me the great *Oenides'* son,

Whose honour'd dust (his race of glory run) •

V. 118. *Whoe'er, or young, or old, &c.*] This nearly resembles an ancient custom at *Athens*, where in times of trouble and distress, every one, of what age or quality soever, was invited to give in his opinion with freedom, by the publick crier. *Eusebius*.

V. 120.] This speech of *Diomed* is naturally introduced, beginning with an answer, as if he had been called upon to give his Advice. The counsel he proposes was that alone which could be of any real service in their present exigency: However, since he ventures to advise where *Ulysses* is at a loss, and *Nestor* himself silent, he thinks it proper to apologize for this liberty by reminding them of his birth and descent, hoping thence to add to his counsel a weight and authority which he could not from his years and experience. It can't indeed be denied that this historical digression seems more out of season than any of the same kind which we so frequently meet with in *Homer*, since his birth and parentage must have been sufficiently known to all at the siege, as he here tells them. This must be own'd a defect not altogether to be excus'd in the Poet, but which may receive some alleviation, if considered as a fault of temperament. For he had certainly a strong inclination to genealogical stories, and too frequently takes occasion to gratify this humour.

Lies.

Lies whelm'd in ruins of the *Theban* wall;
 Brave in his life, and glorious in his fall.
 With three bold sons was gen'rous *Prothous* blest, 130
 Who *Pleuron's* walls and *Calydon* possess;
Melas and *Agrius*, but (who far surpass
 The rest in courage) *Oeneus* was the last.
 From him, my Sire. From *Calydon* expell'd,
 He past to *Argos*, and in exile dwell'd; 135
 The Monarch's daughter there (so *Jove* ordain'd)
 He won, and flourish'd where *Adrastus* reign'd;
 There rich in fortune's gifts, his acres till'd,
 Beheld his vines their liquid harvest yield,
 And num'rous flocks that whiten'd all the field. 140
 Such *Tydeus* was, the foremost once in fame!
 Nor lives in *Greece* a stranger to his name.
 Then, what for common good my thoughts inspire,
 Attend, and in the son respect the sire.
 Tho' sore of battel, tho' with wounds oppress'd, 145
 Let each go forth, and animate the rest,

Advance

V. 135. *He past to Argos.*] This is a very artful colour: He calls the flight of his father for killing one of his brothers, *tre-welling and dwelling at Argos*, without mentioning the cause and occasion of his retreat. What immediately follows (*so Jove ordain'd*) does not only contain in it a disguise of his crime, but is a just motive likewise for our compassion. *Eusebius*.

V. 146. *Let each go forth, and animate the rest.*] It is worth a remark, with what management and discretion the Poet has brought these four Kings, and no more, towards the engagement, since these are sufficient alone to perform all that he requires. For Nestor proposes

Advance the glory which he cannot share,
 Tho' not partaker, witness of the war.
 But lest new wounds on wounds o'erpower us quite,
 Beyond the missile jav'lin's sounding flight, 150
 Safe let us stand; and from the tumult far,
 Inspire the ranks, and rule the distant war.

He added not: The list'ning Kings obey,
 Slow moving on; *Atrides* leads the way.
 The God of Ocean (to inflame their rage) 155
 Appears a Warrior furrow'd o'er with age;
 Prest in his own, the Gen'ral's hand he took,
 And thus the venerable Hero spoke.

Atrides, lo! with what disdainful eye
Achilles sees his country's forces fly; 160
 Blind impious man! whose anger is his guide,
 Who glories in unutterable pride.

So may he perish, so may *Jove* disclaim
 The wretch relentless, and o'erwhelm with shame!
 But heav'n forsakes not thee: O'er yonder sands 165
 Soon shalt thou view the scatter'd *Trojan* bands

to them to inquire, if there be any way or means which prudence can direct for their security. *Agamemnon* attempts to discover that method. *Ulysses* refutes him, as one whose method was dishonourable, but proposes no other project. *Diomed* supplies that deficiency, and shews what must be done; That wounded as they are, they should go forth to the battle; for though they were not able to engage, yet their presence would re-establish their affairs by detaining in arms those who might otherwise quit the field. This council is embraced, and readily obey'd by the rest. *Eustathius*.

BOOK XIV. *HOMER'S ILIAD.* 89

Fly diverse ; while proud Kings, and Chiefs renown'd
 Driv'n heaps on heaps, with clouds involv'd around
 Of rolling dust, their winged wheels employ
 To hide their ignominious heads in *Troy*. 170

He spoke, then rush'd amid the warrior crew ;
 And sent his voice before him as he flew,
 Loud, as the shout encount'ring armies yield,
 When twice ten thousand shake the lab'ring field ;
 Such was the voice, and such the thund'ring sound 175
 Of him, whose trident rends the solid ground.
 Each *Argive* bosom beats to meet the fight,
 And grizly war appears a pleasing sight.

Meantime *Saturnia* from *Olympus'* brow,
 High-thron'd in gold, beheld the fields below ; 180
 With

V. 179. *The story of Jupiter and Juno.*] I don't know a bolder fiction in all antiquity, than this of *Jupiter's* being deceived and laid asleep, or that has a greater air of impiety and absurdity. 'Tis an observation of *Monf. de St. Evremont* upon the ancient poets, which every one will agree to : " That it is surprizing enough to find them so scrupulous to preserve probability, in actions purely human ; and so ready to violate it in representing the actions of the Gods. Even those who have spoken more sagely than the rest, of their nature, could not forbear to speak extravagantly of their conduct. When they establish their being and their attributes, they make them immortal, infinite, almighty, perfectly wise, and perfectly good : But the moment they represent them acting, there's no weakness to which they do not make them stoop, and no folly or wickedness they do not make them commit." The same author answers this in another place by remarking, " That truth was not the inclination of the first ages : a foolish lye or a lucky falsehood gave reputation to impostors, and pleasure to the credulous. 'Twas the whole secret of the great and the wise, to govern the simple and ignorant herd. The vulgar, who pay a pro-

found

With joy the glorious conflict she survey'd,
Where her great brother gave the *Grecians* aid.

But

"found reverence to mysterious errors, would have despised plain truth, and it was thought a piece of prudence to deceive them. All the discourses of the ancients were fitted to so advantageous a design. There was nothing to be seen but fictions, allegories, and similitudes, and nothing was to appear as it was in itself."

I must needs, upon the whole, as far as I can judge, give up the morality of this fable; but what colour of excuse for it *Homer* might have from ancient tradition, or what mystical or allegorical sense might atone for the appearing impiety, is hard to be ascertained at this distant period of time. That there had been before his age a tradition of *Jupiter's* being laid asleep, appears from the story of *Hercules* at *Coos*, referred to by our author, v. 285. There is also a passage in *Diodorus*, lib. 1. c. 7. which gives some small light to this fiction. Among other reasons which that historian lays down to prove that *Homer* travelled into *Egypt*, he alleges this passage of the interview of *Jupiter* and *Juno*, which he says was grounded upon an *Egyptian* festival, *whereon the nuptial ceremonies of these two deities were celebrated, at which time both their tabernacles, adorned with all sorts of flowers, are carried by the priests to the top of a high mountain.* Indeed as the greatest part of the ceremonies of the ancient religions consisted in some symbolical representations of certain actions of their Gods, or rather deified mortals, so a great part of ancient poetry consisted in the description of the actions exhibited in these ceremonies. The loves of *Venus* and *Adonis* are a remarkable instance of this kind, which, though under different names, were celebrated by annual representations, as well in *Egypt* as in several nations of *Greece* and *Asia*: and to the images which were carried in these festivals, several ancient poets were indebted for their most happy descriptions. If the truth of this observation of *Diodorus* be admitted, the present passage will appear with more dignity, being grounded on religion; and the conduct of the poet will be more justifiable, if that, which has been generally counted an indecent, wanton fiction, should prove to be the representation of a religious solemnity. Considering the great ignorance we are in of many ancient ceremonies, there may be probably in *Homer* many incidents intirely of this nature; wherefore we ought to be reserved in our censures, lest what we decry as wrong in the Poet, should prove only a fault in his religion. And indeed it would be a very unfair way to tax any people, or any age whatever, with grossness in general, purely from the gross or absurd ideas or practices that are to be found in their religions.

But plac'd aloft, on *Ida's* shady height
She sees her *Jove*, and trembles at the sight.

Jove

In the next place, if we have recourse to allegory, (which softens and reconciles every thing) it may be imagined that by the congress of *Jupiter* and *Juno*, is meant the mingling of the *æther* and the *air* (which are generally said to be signify'd by these two deities). The ancients believed the *æther* to be igneous, and that by its kind influence upon the air, it was the cause of all vegetation: To which nothing more exactly corresponds, than the fiction of the earth putting forth her flowers immediately upon this congress. *Virgil* has some lines in the second *Georgic*, that seem a perfect explanation of the fable into this sense. In describing the spring, he hints as if something of a vivifying influence was at that time spread from the upper heavens into the air. He calls *Jupiter* expressly *Æther*, and represents him operating upon his spouse for the production of all things.

*Tum pater omnipotens fecundis imbribus æther
Conjugis in gremio lætæ descendit, & omnes
Magnus alit, magno commixtus corpore, fatus.
Parturit omnis æger, &c.*

But, be all this as it will, it is certain, that whatever may be thought of this fable in a theological or philosophical view, it is one of the most beautiful pieces that ever was produced by Poetry. Neither does it want its moral: An ingenious modern writer (whom I am pleas'd to take any occasion of quoting) has given it us in these words.

" This passage of *Homer* may suggest abundance of instruction to
" a woman who has a mind to preserve or recall the affection of her
" husband. The care of her person and dress, with the particular
" blandishments woven in the *Cestus*, are so plainly recommended by
" this fable, and so indispensably necessary in every female who de-
" sires to please, that they need no farther explanation. The dis-
" cretion likewise in covering all matrimonial quarrels from the
" knowledge of others, is taught in the pretended visit to *Tetys*, in
" the speech where *Juno* addresses herself to *Venus*; as the chaste
" and prudent management of a wife's charms is intimated by the
" same pretence for her appearing before *Jupiter*, and by the con-
" cealment of the *Cestus* in her bosom. I shall leave this tale to the
" consideration of such good housewives, who are never well dress'd
" but when they are abroad, and think it necessary to appear more
" agreeable to all men living than their husbands: As also to those
" prudent

Jove to deceive, what methods shall she try, 185

What arts, to blind his all-beholding eye?

At length she trusts her pow'r; resolv'd to prove

' The old, yet still successful, cheat of love;

Against his wisdom to oppose her charms,

And lull the Lord of Thunders in her arms. 190

Swift to her bright apartment she repairs,

Sacred to dress, and beauty's pleasing cares:

With skill divine had *Vulcan* form'd the bow'r,

Safe from access of each intruding pow'r.

Touch'd with her secret key, the doors unfold: 195

Self-clos'd behind her shut the valves of gold.

" prudent ladies, who, to avoid the appearance of being over-sord,
" entertain their husbands with indifference, aversion, sullen silence,
" or exasperating language."

¶ V. 191. *Swift to her bright apartment she repairs, &c.*] This passage may be of consideration to the Ladies, and, for their sakes, I take a little pains to observe upon it. *Homer* tells us that the very Goddesses, who are all over charms, never dress in sight of any one! The Queen of Heaven adorns herself in private, and the doors lock after her. In *Homer* there are no *Dieux des Ruelles*, no Gods are admitted to the toilette.

I am afraid there are some earthly Goddesses of less prudence, who have lost much of the adoration of mankind by the contrary practice. *Lucretius* (a very good judge in gallantry) prescribes as a cure to a desperate lover, the frequent sight of his mistress undress'd. *Juno* herself has suffered a little by the very *Muses* peeping into her chamber, since some nice critics are shock'd in this place of *Homer*, to find that the Goddess washes herself, which presents some idea as if she was dirty. Those who have delicacy will profit by this remark.

Here

e first she bathes; and round her body pours
 oils of fragrance, and ambrosial show'rs:
 winds perfum'd, the balmy gale convey
 o' heav'n, thro' earth, and all th' ærial way: 200
 it divine, whose exhalation greets
 sense of Gods with more than mortal sweets.
 is while she breath'd of heav'n, with decent pride
 artful hands the radiant tresses ty'd;

Part

[198. *Soft oils of fragrance.*] The practice of *Junò* in anoint-
 her body with perfum'd oils, was a remarkable part of ancient
etias, though intirely disus'd in the modern arts of dress. It
 possibly offend the niceness of modern ladies; but such of them
 ought to consider that this practice might, without much
 ter difficulty, be reconciled to cleanliness. This passage is a
 instance of the antiquity of this custom, and clearly determines
 at *Pliny*, who is of opinion that it was not so ancient as those
 in, where, speaking of perfum'd unguents, he says, *Quis primus*
merit, non traditur; Iliacis temporibus non erant, lib. 13. c. 1. Be-
 the custom of anointing Kings among the *Jews*, which the
 istians have borrowed, there are several allusions in the Old Te-
 stament, which shew that this practice was thought ornamental
 of them. The *Psalmist*, speaking of the gifts of God, mentions
 e and oil, the former to make glad the heart of man, and the
 to give him a chearful countenance. It seems most probable
 this was an eastern invention, agreeable to the luxury of the
eticks, among whom the most proper ingredients for these unguents
 produced; from them this custom was propagated among the
ans, by whom it was esteem'd a pleasure of a very refin'd na-
 . Whoever is curious to see instances of their expence and deli-
 therein, may be satisfied in the three first chapters of the thir-
 th book of *Pliny's Natural History*.

[203. *Thus while she breath'd of heav'n, &c.*] We have here
 mpleat picture from head to foot of the dress of the *Fair Sex*,
 of the mode between two and three thousand years ago. May I
 leave to observe the great simplicity of *Junò's* dress, in compa-
 with the innumerable equipage of a modern toilette? The God-
 even when she is setting herself out on the greatest occasion, has
 her own locks to tie, a white veil to cast over them, a mantle to

dress

Part on her head in shining ringlets roll'd,

205

Part o'er her shoulders wav'd like melted gold.

dress her whole body, her pendants, and her sandals. This the Poet expressly says was *all her dress* [*πάντα κόσμον*:] and one may reasonably conclude it was all that was used by the greatest Princesses and finest Beauties of those times. The good *Eustatius* is ravished to find that there are no washes for the face, no dyes for the hair, and none of those artificial embellishments since in practice; he also rejoices not a little, that *Juno* has no looking-glass, tire-woman or waiting-maid. One may preach 'till doomsday on this subject, but all the commentators in the world will never prevail upon a lady to stick one pin the less in her gown, except she can be convinced that the ancient dress will better set off her person.

As the *Asiatics* always surpass'd the *Grecians* in whatever regarded magnificence and luxury, so we find their women far gone in the contrary extreme of dress. There is a passage in *Isaiab*, ch. 3. that gives us a particular of their wardrobe, with the number and uselessness of their ornaments; and which I think appears very well in contrast to this of *Homer*. *The bravery of their tinkling ornaments about their feet, and their cauls, and their round tires like the moon: The chains, and the bracelets, and the mufflers, the bonnets, and the ornaments of the legs, and the head-bands, and the tablets, and the ear-rings, the rings and nose-jewels, the changeable suits of apparel, and the mantles, and the wimples, and the crisping pins, the glasses, and the fine linen, and the boots, and the veils.*

I could be glad to ask the ladies which they should like best to imitate, the *Greeks* or the *Asiatics*? I would desire those that are handsome and well-made, to consider, that the dress of *Juno* (which is the same they see in *statues*) has manifestly the advantage of the present, in displaying whatever is beautiful: That the charms of the neck and breast are not less laid open, than by the modern stays; and that those of the leg are more gracefully discovered, than even by the hoop-petticoat: That the fine turn of the arms is better observed; and that several natural graces of the shape and body appear much more conspicuous. It is not to be deny'd but the *Asiatick* and our present modes were better contrived to conceal some people's defects; but I don't speak to such people: I speak only to ladies of that beauty, who can make any fashion prevail by their being seen in it; and who put others of their sex under the wretched necessity of being like them in their habits, or not being like them at all. As for the rest, let them follow the mode of *Judea*, and be content with the name of *Asiatics*.

Around

BOOK XIV. HOMER'S *ILIAD*. 95

Around her next a heav'nly mantle flow'd,
 That rich with *Pallas*' labour'd colours glow'd:
 Large clasps of gold the foldings gather'd round,
 A golden zone her swelling bosom bound. 210
 Far-beaming pendants tremble in her ear,
 Each gem illumin'd with a triple star.
 Then o'er her head she casts a veil more white
 Than new-fall'n snow, and dazling as the light.
 Last her fair feet celestial sandals grace. 215
 Thus issuing radiant, with majestic pace,
 Forth from the dome th' imperial Goddess moves,
 And calls the Mother of the *Smiles* and *Loves*.

How

V. 216. *Thus issuing radiant, &c.*] Thus the Goddess comes from her apartment, against her spouse, in compleat armour. The pleasures of women mostly prevail by pure cunning, and the artful management of their persons; for there is but one way for the weak to subdue the mighty, and that is by pleasure. The Poet shews at the same time, that men of understanding are not master'd without a great deal of artifice and address. There are but three ways whereby to overcome another; by violence, by persuasion, or by craft: *Jupiter* was invincible by main force; to think of persuading was as fruitless, after he had pass'd his nod to *Achilles*; therefore *Juno* was oblig'd of necessity to turn her thoughts intirely upon craft; and by the force of pleasure it is, that she ensnares and manages the God. *Eusebius*.

V. 218. *And calls the Mother of the Smiles and Loves.*] Notwithstanding all the pains *Juno* has been at, to adorn herself, she is still conscious that neither the natural beauty of her person, nor the artificial one of her dress, will be sufficient to work upon a husband. She therefore has recourse to the *Cestus* of *Venus*, as a kind of love-charm, not doubting to enflame his mind by magical incantment; a folly which in all ages has possess'd her sex. To procure this, she applies to the Goddess of Love; from whom hiding her real design under a feign'd story (another propriety in the character of the fair) she obtains the valuable present of this wonder-working girdle. The allegory.

How long (to *Venus* thus apart she cry'd)
Shall human strifes celestial minds divide?

220

Ah,

allegory of the *Cestus* lies very open, though the impertinences of *Enstatbius* on this head are unspeakable: In it are comprized the most powerful incentives to love, as well as the strongest effects of the passion. The just admiration of this passage has been always so great and universal, that the *Cestus* of *Venus* is become proverbial. The beauty of the lines which in a few words comprehend this agreeable fiction, can scarce be equall'd: So beautiful an original has produc'd very fine imitations, wherein we may observe a few additional figures, expressing some of the improvements which the affectation, or artifice of the fair sex, have introduced into the art of love since *Homer's* days. *Tasso* has finely imitated this description in the magical girdle of *Armida*. *Gierusalemme liberata*, Cant. 16.

*Teneri Sdegni, e placide e tranquille
Repulse, e cari vezzi, e liete paci,
Sorrisi, parrolette, e dolci stille
Di pianto, e sospir tronchi, e molli baci.*

Monf. de la Motte's imitation of this fiction is likewise wonderfully beautiful.

*Ce tissu, le symbole, & la cause à la fois,
Du pouvoir de l'amour, du charme de ses loix,
Elle enflamme les yeux, de cet ardeur qui touche;
D'un sourire enchanter, elle anime la bouche;
Passionne la voix, en adoucit les sons,
Prête ces tours beureux, plus forts que les raisons;
Inspire, pour toucher, ces tendres stratagèmes,
Ces refus attirans, l'ecueil des sages mêmes.
Et la nature enfin, y veut renfermer,
Tout ce qui persuade, & ce qui fait aimer.*

*En prenant ce tissu, que Venus lui presente,
Junon n'étoit que belle, elle devient charmante.
Les graces, & les ris, les plaisirs, & les jeux,
Surpris cherchent Venus, doutent qui l'est des deux.
L'amour même trompé, trouve Junon plus belle;
Et son arc à la main, déjà vole après elle.*

Spencer,

BOOK XIV. HOMER'S ILIAD. 97

h, yet will *Venus* aid *Saturnia*'s joy,
and set aside the cause of *Greece* and *Troy*?

Let heav'n's dread Empress (*Cytherea* said)
peak her request, and deem her will obey'd. 224
Then grant me (said the Queen) those conqu'ring charms,
that pow'r, which mortals and immortals warms,
that love, which melts mankind in fierce desires,
and burns the sons of heav'n with sacred fires!

For lo! I haste to those remote abodes,
Where the great parents (sacred source of Gods!) 236
Deian and *Tethys* their old empire keep,
On the last limits of the land and deep.
In their kind arms my tender years were past;
What time old *Saturn*, from *Olympus* cast,
His upper heav'n to *Jove* resign'd the reign, 235
Whelm'd under the huge mass of earth and main.
For strife, I hear, has made the union cease,
Which held so long that ancient pair in peace.
What honour, and what love shall I obtain,
If I compose those fatal feuds again? 240

Spencer, in his fourth book, Canto 5. describes a girdle of *Venus* of a very different nature; for this had the power to raise up loose fires in others, that had a more wonderful faculty to suppress them the person that wore it: But it had a most dreadful quality, to set asunder whenever tied about any but a chaste bosom. Such a girdle, it is to be fear'd, would produce effects very different from the other: *Homer's Girdle* would be a peace-maker to reconcile man and wife; but *Spencer's Girdle* would probably destroy the good agreement of many a happy couple.

Once more their minds in mutual ties engage,
And what my youth has ow'd, repay their age.

She said. With awe divine the Queen of Love
Obey'd the sister and the wife of *Jove* :

And from her fragrant breast the *Zone* unbrac'd, 245

With various skill, and high embroid'ry grac'd.

In this was ev'ry art, and ev'ry charm,

To win the wisest, and the coldest warm :

Fond love, the gentle-vow, the gay desire,

The kind deceit, the still-reviving fire, 250

Persuasive speech, and more persuasive sighs,

Silence that spoke, and eloquence of eyes.

This on her hand the *Cyprian* goddess laid ;

Take this, and with it all thy wish, she said :

With smiles she took the charm ; and smiling prest 255

The pow'rful *Cestus* to her snowy breast.

Then *Venus* to the courts of *Jove* withdrew ;

Whilst from *Olympus* pleas'd *Saturnia* flew,

O'er high *Picria* thence her course she bore,

O'er fair *Emathia*'s ever-pleasing shore, 260

V. 255. ——— And prest The pow'rful *Cestus* to her snowy breast.] *Eustathius* takes notice, that the word *Cestus* is not the name, but epithet only, of *Venus*'s girdle ; though the epithet has prevailed so far as to become the proper name in common use. This has happened to others of our Author's epithets ; the word *Pygmy* is of the same nature. *Venus* wore this girdle below her neck, and in open sight, but *Juno* hides it in her bosom, to shew the difference of the two characters : It suits well with *Venus* to make a shew of whatever is engaging in her ; but *Juno*, who is a matron of prudence and gravity, ought to be more modest.

O'er

O'er *Hæmus*' hills with snows eternal crown'd ;
 Nor once her flying foot approach'd the ground.
 Then taking wing from *Atbos*' lofty steep,
 She speeds to *Lemnos* o'er the rolling deep,
 And seeks the cave of Death's half-brother, *Sleep*. 265 }
 Sweet

V. 264. *She speeds to Lemnos o'er the rolling deep,
 And seeks the cave of Death's half-brother, Sleep.*]

In this fiction *Homer* introduces a new divine personage: It does not appear whether this God of *Sleep* was a God of *Homer's* creation, or whether his pretensions to divinity were of more ancient date. The Poet indeed speaks of him as of one formerly active in some heavenly transactions. Be this as it will, succeeding Poets have always acknowledged his title. *Virgil* would not let his *Æneid* be without a person so proper for poetical machinery; though he has employed him with much less art than his master, since he appears in the fifth book without provocation or commission, only to destroy the *Trojan Pilot*. "The critics, who cannot see all the allegories which the commentators pretend to find in *Homer's* divinities, must be obliged to acknowledge the reality and propriety of this; since every thing that is here said of this imaginary Deity is justly applicable to *Sleep*. He is call'd the *Brother of Death*; said to be protected by *Night*; and is employed very naturally to lull a husband to rest in the embraces of his wife; which effect of this conjugal opiate, even the modest *Virgil* has remarked in the persons of *Vulcan* and *Venus*, probably with an eye to this passage of *Homer*:

—Placidumque petivit
 Conjugis infusus gremio per membra soporem.

V. 264. *To Lemnos.*] The commentators are hard put to it, to give a reason why *Juno* seeks for *Sleep* in *Lemnos*. Some finding out that *Lemnos* anciently abounded with wine, inform us that it was a proper place of residence for him, wine being naturally a great provoker of *Sleep*. Others will have it, that this God being in love with *Passibaë*, who resided with her sister the wife of *Vulcan*, in *Lemnos*, it was very probable he might be found haunting near his mistress. Other commentators perceiving the weakness of these conjectures, will have it that *Juno* met *Sleep* here by mere accident; but this is contradictory to the whole thread of the narration. But

Sweet pleasing Sleep! (*Saturnia* thus began)
 Who spread'st thy empire o'er each God and Man;
 If e'er obsequious to thy *Juno's* will,
 O Pow'r of Slumbers! hear, and favour still.
 Shed thy soft dews on *Jove's* immortal eyes, 290
 While sunk in love's entrancing joys he lies.

who knows whether *Homer* might not design this fiction as a piece of raillery upon the sluggishness of the *Lemnians*; though this character of them does not appear? A kind of satire like that of *Aristophanes*, who makes the *Angel* find *Discord* in a monastery? Or like that of *Baukau* in his *Lutrin*, where he places *Mollesse* in a dormitory of the Monks of *St. Bernard*.

V. 266. *Sweet pleasing Sleep, &c.*] *Virgil* has copied some part of this conversation between *Juno* and *Sleep*, where he introduces the same Goddess making a request to *Æolus*. *Scaliger*, who is always eager to depreciate *Homer*, and zealous to praise his favourite Author, has highly censured this passage: But notwithstanding this critick's judgment, an impartial reader will find, I don't doubt, much more art and beauty in the original than the copy. In the former, *Juno* endeavours to engage *Sleep* in her design by the promises of a proper and valuable present; but having formerly run a great hazard in a like attempt, he is not prevail'd upon. Hereupon the Goddess, knowing his passion for one of the *Graces*, engages to give her to his desires: This hope brings the lover to consent, but not before he obliges *Juno* to confirm her promise by an oath in the most solemn manner, the very words and ceremony whereof he prescribes to her. These are all beautiful and poetical circumstances, most whereof are untouch'd by *Virgil*, and which *Scaliger* therefore calls low and vulgar. He only makes *Juno* demand a favour from *Æolus*, which he had no reason to refuse; and promise him a reward, which it does not appear he was fond of. The *Latin* Poet has indeed with great judgment added one circumstance concerning the promise of children,

— *Et pulkrâ faciat te prole parentem.*

And this is very conformable to the religion of the *Romans*, among whom *Juno* was supposed to preside over human birth; but it does not appear she had any such office in the *Greek* theology.

A Splendid

A splendid footstool, and a throne, that shine
With gold unfading, *Somnus*, shall be thine;
The work of *Vulcan*: to indulge thy ease,
When wine and feasts thy golden humours please. 275

Imperial Dame (the balmy pow'r replies)
Great *Saturn*'s heir, and empress of the skies!
O'er other Gods I spread my easy chain;
The Sire of all, old *Ocean*, owns my reign,
And his husb'd waves lie silent on the main. 280

But how, unbidden, shall I dare to sleep
Jove's awful temples in the dew of sleep?

Long

V. 272. *A splendid footstool.*] Notwithstanding the cavils of *Scaliger*, it may be allowed that an easy chair was no improper present for *Sleep*. As to the footstool, *Madam Dacier*'s observation is a very just one; that besides its being a conveniency, it was a mark of honour, and was far from presenting any low or trivial idea. It is upon that account we find it so frequently mentioned in scripture, where the earth is call'd, *the footstool of the throne of God*. In *Jeremiah*, *Judea* is call'd (as a mark of distinction) the footstool of the feet of God. *Lament*, 2: v. 1. *And be remembered not the footstool of his feet, in the day of his wrath.* We see here the same image, founded no doubt upon the same customs. *Dacier*.

V. 279. *The Sire of all, old Ocean.*] "*Homer* (says *Plutarch*) calls the sea *Father of All*, with a view to this doctrine, that all things were generated from water. *Thales the Milesian*, the head of the *Ionick Sect*, who seems to have been the first author of *Philosophy*, affirmed water to be the principle from whence all things spring, and into which all things are resolved; because the prolific seed of all animals is a moisture; all plants are nourished by moisture; the very sun and stars, which are fire, are nourished by moist vapours and exhalations; and consequently he thought the world was produced from this element." *Plut. Opin. of Philos.* lib. 1. c. 3.

V. 281. *But how, unbidden, &c.*] This particularly is worth remarking; *Sleep* tells *Juno* that he dares not approach *Jupiter* without his own order; whereby he seems to intimate, that a spirit of a superior

102 HOMER'S ILLAD. Book XIV.

Long since too vent'rous, at thy bold command,
 On those eternal lids I laid my hand:
 What time, deserting *Ilion's* wasted plain, 285
 His conqu'ring son, *Alcides*, plow'd the main:
 When lo! the deeps arise, the tempests roar,
 And drive the hero to the *Coan* shore:
 Great *Jove* awaking, shook the blest abodes
 With rising wrath, and tumbled Gods on Gods; 290
 Me chief he sought, and from the realms on high
 Had hurl'd indignant to the nether sky,
 But gentle *Night*, to whom I fled for aid,
 (The friend of earth and heav'n) her wings display'd;
 Impower'd the wrath of Gods and Men to tame, 295
 Ev'n *Jove* rever'd the venerable dame.
 Vain

perior kind may give itself up to a voluntary cessation of thought and action, though it does not want this relaxation from any weakness or necessity of its nature.

V. 285. *What-time, deserting Ilion's wasted plain, &c.*] One may observe from hence, that to make falsity in fables useful and subservient to our designs, it is not enough to cause the story to resemble truth, but we are to corroborate it by parallel places; which method the Poet uses elsewhere. Thus many have attempted great difficulties, and surmounted them. So did *Hercules*, so did *Juno*, so did *Plato*. Here therefore the Poet feigning that *Sleep* is going to practise insidiously upon *Jove*, prevents the strangeness and incredibility of the tale, by squaring it to an ancient story; which ancient story was, that *Sleep* had once before got the mastery of *Jove* in the case of *Hercules*. *Eustatbius*.

V. 296. *Ev'n Jove rever'd the venerable dame*] *Jupiter* is represented as unwilling to do any thing that might be offensive or ungrateful to *Night*; the Poet (says *Eustatbius*) instructs us by this, that a wife and honest man will curb his wrath before any awful and venerable persons. Such was *Night* in regard of *Jupiter*, feign'd as an ancestor, and honourable on account of her antiquity and power.

ain are thy fears (the Queen of heav'n replies,
 speaking, rolls her large majestick eyes)
 k'ft thou that *Troy* has *Jove's* high favour won,
 great *Alcides*, his all-conqu'ring son? 300
 , and obey the mistress of the skies,
 for the deed expect a vulgar prize;
 know, thy lov'd one shall be ever thine,
 youngest *Grace*, *Pasithee* the divine.

. For the *Greek* theology teaches that *Night* and *Chaos* were
 all things. Wherefore it was held sacred to obey *Night* in the
 sts of war, as we find by the admonitions of the heralds to
 and *Ajax* in the seventh *Iliad*.
Shakspeare has made a fine use of this ancient opinion in relation to
 and *Night*, in the latter part of his second book, where he
 bes the passage of *Satan* thro' their empire. He calls them,

——— *Eldst Night*

And Chaos, ancestors of nature; ———

alludes to the same, in those noble verses,

——— *Behold the throne*

*Of Chaos, and his dark pavilion spread
 Wide on the wasteful deep: With him enthron'd
 Sate sable-vested Night, eldest of things
 The consort of his reign.* ———

fine Apostrophe of *Spenser* has also the same allusion, book 7.

*O thou, most ancient grandmother of all,
 More old than Jove, whom thou at first didst breed,
 Or that great house of Gods celestial;
 Which was begot in Dæmogorgons hall,
 And saw'st the secrets of the world unmade.*

Swear then (he said) by those tremendous floods, 305
 That roar thro' hell, and bind th' invoking Gods:
 Let the great parent Earth one hand sustain,
 And stretch the other o'er the sacred Main.
 Call the black *Titans* that with *Chronos* dwell,
 To hear, and witness from the depths of hell; 310
 That she, my lov'd one, shall be ever mine,
 The youngest *Grace*, *Pasithea* the divine,
 The Queen assents, and from th' infernal bow'rs
 Invokes the fable Subterranean pow'rs,
 And those who rule th' inviolable floods, 315
 Whom mortals name the dread *Titanian* Gods.
 Then swift as wind, o'er *Lemnos* smoky isle,
 They wing their way, and *Imbrus*' sea-beat soil,
 Thro' air unseen involv'd in darkness glide,
 And light on *Leros*, on the point of *Ide*, 320

V. 307. *Let the great parent earth one hand sustain,
 And stretch the other o'er the sacred Main, &c.,]*

There is something wonderfully solemn in this manner of swearing proposed by *Sleep* to *Juno*. How answerable is this idea to the dignity of the Queen of the Goddesses, where Earth, Ocean, and Hell itself, where the whole creation, all things visible and invisible, are called to be witnesses of the Oath of the Deity?

V. 311. *That she, my lov'd one, &c.,]* *Sleep* is here made to repeat the words of *Juno*'s promise, than which repetition nothing, I think, can be more beautiful or better placed. The lover fired with these hopes, insists on the promise, dwelling with pleasure on each circumstance that relates to his fair-one. The throne and footstool, it seems, are quite out of his head.

(Mother

(Mother of savages, whose echoing hills
Are heard resounding with a hundred rills)
Fair *Ida* trembles underneath the God;
Hush'd are her mountains, and her forests nod.
There on a fir, whose spiry branches rise 325
To join its summit to the neighb'ring skies,
Dark in embow'ring shade, conceal'd from sight,
Sate *Sleep*, in likeness of the bird of night.

(*Chalcis*

V. 323. *Fair Ida trembles.*] It is usually supposed at the approach or presence of any heavenly being, that upon their motion all should shake that lies beneath them. Here the Poet giving a description of the descent of these Deities upon the ground at *Lectos*, says that the loftiest of the wood trembled under their feet: Which expression is to intimate the lightness and the swiftness of the motions of heavenly beings; the wood does not shake under their feet from any corporeal weight, but from a certain awful dread and horror. *Eustatbius*.

V. 328. *In likeness of the bird of night.*] This is a bird about the size of a hawk, intirely black; and that is the reason why *Homer* describes *Sleep* under its form. Here (*says Eustatbius*) *Homer* lets us know, as well as in many other places, that he is no stranger to the language of the Gods. *Habbes* has taken very much from the dignity of this supposition, in translating the present lines in this manner.

And there sate *Sleep*, in likeness of a fowl,
Which Gods do *Chalcis* call, and men an Owl,

We find in *Plato's Cratylus* a discourse of great subtilty, grounded chiefly on this observation of *Homer*, that the Gods and men call the same thing by different names. The Philosopher supposes that in the original language every thing was express'd by a word; whose sound was naturally apt to mark the nature of the thing signified. This great work he ascribes to the Gods, since it required more knowledge both in the nature of sounds and things, than man had attained to. This resemblance, he says, was almost lost in modern languages by the unskillful alterations men had made, and the great licence they had taken in compounding of words. However, he ob-

(*Chalcis* his name by those of heav'nly birth,
But call'd *Cymindis* by the race of earth.) 330

To *Ida*'s top successful *Juno* flies;
Great *Jove* surveys her with desiring eyes:
The God, whose light'ning sets the heav'ns on fire,
Thro' all his bosom feels the fierce desire;
Fierce as when first by stealth he seiz'd her charms, 335
Mix'd with her soul, and melted in her arms.
Fix'd on her eyes, he fed his eager look,
Then press'd her hand, and thus with transport spoke.

Why comes my goddess from th' æthereal sky,
And not her steeds and flaming chariot nigh? 340

Then she———I haste to those remote abodes,
Where the great parents of the deathless gods,
The rev'rend *Ocean* and grey *Tethys* reign,
On the last limits of the land and main.
I visit these, to whose indulgent cares 345
I owe the nursing of my tender years.

Serves there were yet among the *Greeks* some remains of this original language, of which he gives a few instances, adding, that many more were to be found in some of the barbarous languages, that had deviated less from the original, which was still preserved intire among the Gods. This appears a notion so uncommon, that I could not forbear to mention it.

V. 345. ——— *To whose indulgent cares I owe the nursing, &c.* The allegory of this is very obvious. *Juno* is constantly understood to be the *air*; and we are here told she was nourished by the vapours which rise from the *Ocean* and the *Earth*. For *Tethys* is the same with *Rhea*, *Eustathius*.

BOOK XIV. HOMER'S *ILIAD*. 107

For strife, I hear, has made that union cease,
Which held so long this ancient pair in peace.
The steeds, prepar'd my chariot to convey
O'er earth and seas, and thro' th' aerial way, 350
Wait under *Idæ*: Of thy superior pow'r
To ask consent, I leave th' *Olympian* bow'r;
Nor seek, unknown to thee, the sacred cells
Deep under seas, where hoary *Ocean* dwells.
For that (said *Jove*) suffice another day; 355
But eager love denies the least delay.
Let softer cares the present hour employ,
And be these moments sacred all to joy.
Ne'er did my soul so strong a passion prove,
Or for an earthly, or a heav'nly love: 360
Not when I press'd *Ixion's* matchless dame,
Whence rose *Perithous* like the Gods in fame.
Not when fair *Danaë* felt the show'r of gold
Stream into life, whence *Perseus* brave and bold;

V. 359.] This courtship of *Jupiter* to *Juno* may possibly be thought pretty singular. He endeavours to prove the ardour of his passion to her, by the instances of its warmth to other women. A great many people will look upon this as no very likely method to recommend himself to *Juno's* favour. Yet, after all, something may be said in defence of *Jupiter's* way of thinking with respect to the Ladies. Perhaps a man's love to the sex in general may be no ill recommendation of him to a particular. And to be known or thought to have been successful with a good many, is what some moderns have found no unfortunate qualification in gaining a lady, even a most virtuous one like *Juno*, especially one who (like her) has had the experience of a married state.

Not thus I burn'd for either *Theban* dame. 362

(*Bacchus* from this, from that *Alcides* came.)

Not *Phœnix*' daughter, beautiful and young,

Whence godlike *Rhadamanth* and *Minos* sprung.

Not thus I burn'd for fair *Lætœa*'s face,

Nor comelier *Ceres*' more majestic grace. 370

Not thus ev'n for thyself I felt desire,

As now my veins receive the pleasing fire.

He spoke; the Goddess with the charming eyes

Glow with celestial red, and thus replies.

Is this a scene for love? On *Ida*'s height 375

Expos'd to mortal, and immortal sight?

Our joys prophan'd by each familiar eye;

The sport of heav'n, and fable of the sky.

How shall I e'er review the blest abodes,

Or mix among the senate of the Gods? 380

Shall I not think, that, with disorder'd charms,

All heav'n beholds me recent from thy arms?

With skill divine has *Vulcan* form'd thy bow'r,

Sacred to love, and to the genial hour;

If such thy will, to that recess retire, 385

And secret there indulge thy soft desire.

She ceas'd; and smiling with superior love,

Thus answer'd mild the cloud-compelling *Jove*.

Nor God, nor mortal shall our joys behold,
 Shaded with clouds, and circumfus'd in gold, 390
 Not ev'n the sun, who darts thro' heav'n his rays,
 And whose broad eye th' extended earth surveys.

Gazing he spoke, and kindling at the view,
 His eager arms around the Goddess threw.
 Glad earth perceives, and from her bosom pours 395
 Unbidden herbs and voluntary flow'rs:

Thick

V. 395. *Glad earth perceives, &c.*] It is an observation of *Arise* in the 25th chapter of his *Poeticks*, that when *Homer* is oblig'd to describe any thing of itself absurd or too improbable, he constantly contrives to blind and dazzle the judgment of his readers with some shining description. This passage is a remarkable instance of that artifice; for having imagined a fiction of very great absurdity, that the Supreme Being should be laid asleep in a female embrace, he immediately, as it were to divert his reader from reflecting on his boldness, pours forth a great variety of poetical ornaments; by describing the various flowers the earth shoots up to compose their couch, the golden clouds that encompassed them, and the bright heavenly dews, that were showered round them. *Exstadius* observes it as an instance of *Homer*'s modest conduct in so delicate an affair, that he has purposely adorn'd the bed of *Jupiter* with such a variety of beautiful flowers, that the reader's thoughts being intirely taken up with these ornaments might have no room for loose imaginations. In the same manner an ancient Scholiast has observed, that the golden cloud was contrived to lock up this action from any farther inquiry of the reader.

I cannot conclude the notes on this story of *Jupiter* and *Juno*, without observing with what particular care *Milton* has imitated the several beautiful parts of this episode, introducing them upon different occasions as the subject of his poem would admit. The circumstance or *Sleep*'s sitting in likeness of a bird on the fir-tree upon mount *Ida*, is alluded to in his 4th book, where *Satan* sits in likeness of a cormorant on the tree of life. The creation is made to give the same tokens of joy at the performance of the nuptial rites of our first parents, as she does here at the congress of *Jupiter* and *Juno*.
Lib. 8.

—————To

Thick new-born vi'lets a soft carpet spread,
And clust'ring *Lotos* swell'd the rising bed,

And

—————To the nuptial bow'r
I led her blushing like the morn, all heav'n
And happy constellations on that hour
Shed their selectest influence; the earth
Gave sign of gratulation, and each bill;
Joyous the birds; fresh gales and gentle airs
Whisper'd it to the woods, and from their wings
Flung rose, flung odours from the spicy shrub.

Those lines also in the fourth book are manifestly from the same original.

—————*Rose, and jessamine*
Rear'd high their flourish'd beads between, and wrought
Mosaic, underfoot the violet,
Crocus and hyacinth with rich inlay
Braider'd the ground.—————

Where the very turn of *Homer's* verses is observed, and the cadence, and almost the words, finely translated.

But it is with wonderful judgment and decency he has used that exceptionable passage of the dalliance, ardour, and enjoyment: That which seems in *Homer* an impious fiction, becomes a moral lesson in *Milton*; since he makes that lascivious rage of the passion the immediate effect of the sin of our first parents after the fall. *Adam* expresses it in the words of *Jupiter*...

*For never did thy beauty since the day
I saw thee first, and wedded thee, adorn'd
With all perfections, so enflame my sense,
With ardour to enjoy thee, fairer now
Than ever; bounty of this virtuous tree!*

So said he, and forbore not glance or toy
Of amorous intent, well understood
Of Eve, whose eye darted contagious fire.
Her hand he seiz'd, and to a shady bank

Thick

BOOK XIV. *HOMER'S ILIAD.* 111

And sudden *Hyacinths* the turf bestrow,
 And flamy *Crocus* made the mountain glow. 400
 There golden clouds conceal the heav'nly pair,
 Steep'd in soft joys, and circumfus'd with air ;
 Celestial dews, descending o'er the ground,
 Perfume the mount; and breathe *Ambrosia* round.
 At length with love and sleep's soft pow'r oppress'd, 405
 The panting Thund'rer nods, and sinks to rest.

Now to the navy born on silent wings,
 To *Neptune's* ear soft *Sleep* his message brings ;
 Beside him sudden, unperceiv'd he stood,
 And thus with gentle words address'd the God. 410

Now, *Neptune!* now, th' important hour employ,
 To check a while the haughty hopes of *Troy* :
 While *Jove* yet rests, while yet my vapours shed
 The golden vision round his sacred head ;
 For *Juno's* love, and *Somnus'* pleasing ties, 415
 Have clos'd those awful and eternal eyes.

*Thick over-head with verdant roof embow'd,
 He led her, nothing loath : flow'rs were the couch,
 Pansies, and violets, and asphodel,
 And hyacinth ; earth's freshest, softest lap.
 There they their fill of love and love's dispart
 Took largely, of their mutual guilt the seal ;
 The solace of their sin : 'till dewy Sleep
 Oppress'd them, weary of their amorous plays.*

Milton, l. 9.

Thun

Thus having said, the pow'r of slumber flew,
 On human lids to drop the balmy dew.
Neptune, with zeal increas'd, renews his care,
 And tow'ring in the foremost ranks of war, 420
 Indignant thus—Oh, once of martial fame!
 O *Greeks*! if yet ye can deserve the name!
 This half-recover'd day shall *Troy* obtain?
 Shall *Hector* thunder at your ships again?
 Lo still he vaunts, and threats the fleet with fires, 425
 While stern *Achilles* in his wrath retires.
 One hero's loss too tamely you deplore,
 Be still yourselves, and we shall need no more.
 Oh yet, if glory any bosom warms;
 Brace on your firmest helms, and stand to arms: 430
 His strongest spear each valiant *Grecian* wield;
 Each valiant *Grecian* seize his broadest shield;

V. 417. *The pow'r of slumber flew.* M. Dacier in her translation of this passage has thought fit to dissent from the common interpretation, as well as obvious sense of the words. She restrains the general expression *ἐν κλυτὰ τεύχε' ἀνδρῶν*, the famous nations of men, to signify only the country of the *Lemnians*, who, she says, were much celebrated on account of *Vulcan*. But this strained interpretation cannot be admitted, especially when the obvious meaning of the words express what is very proper and natural. The God of *Sleep* having hastily delivered his message to *Neptune*, immediately leaves the hurry of the battle, (which was no proper scene for him) and retires among the tribe of mankind. The word *κλυτὰ* on which M. Dacier grounds her criticism, is an expletive epithet very common in *Homer*, and no way fit to point out one certain nation, especially in an author one of whose most distinguishing characters is particularity in description.

Let,

BOOK XIV. HOMER'S ILIAD. 113

Let, to the weak, the lighter arms belong,
The pond'rous targe be wielded by the strong.
(Thus arm'd) not *Hector* shall our presence stay ; 435
Myself, ye *Greeks* ! myself will lead the way.

The troops assent ; their martial arms they change,
The busy chiefs their banded legions range.
The Kings, tho' wounded, and oppress'd with pain,
With helpful hands themselves assist the train. 440
The strong and cumb'rous arms the valiant wield,
The weaker warrior takes a lighter shield,
Thus sheath'd in shining brass in bright array,
The legions march, and *Neptune* leads the way :

HIS

V. 442. *The weaker warrior takes a lighter shield.*] *Plutarch* seems to allude to this passage in the beginning of the life of *Pelopidas*. "*Homer*, says he, makes the bravest and stoutest of his warriors march to battel in the best arms. The *Grecian* legislators punish'd those who cast away their shields, but not those who lost their spears or their swords ; as an intimation that the care of preserving and defending ourselves is preferable to the wounding our enemy, especially in those who are Generals of armies, or Governors of states." *Eusebius* has observ'd, that the Poet here makes the best warriors take the largest shields and longest spears, that they might be ready prepared, with proper arms, both offensive and defensive, for a new kind of fight, in which they are soon to be engaged when the fleet is attacked. Which indeed seems the most rational account that can be given for *Neptune*'s advice in this exigence.

Mr. *Hobbes* has committed a great oversight in this place ; he makes the wounded princes (who it is plain were unfit for the battel, and do not engage in the ensuing fight) put on arms as well as the others ; whereas they do no more in *Homer* than see their orders obey'd by the rest, as to this change of arms.

V. 444. *The legions march, and Neptune leads the way.*] The chief advantage the *Greeks* gain by the sleep of *Jupiter*, seems to be this :
Neptune

His brandish'd faulchion flames before their eyes, 445

Like lightning flashing thro' the frightened skies.

Clad in his might th' Earth-shaking pow'r appears ;

Pale mortals tremble, and confess their fears.

Troy's great defender stands alone unaw'd,

Arms his proud host, and dares oppose a God: 450

And lo! the God, and wond'rous man appear:

The sea's stern ruler there, and *Heſtor* here.

The roaring main, at her great master's call,

Rose in huge ranks, and form'd a watry wall

Around the ships: Seas hanging o'er the shores, 455

Both armies join: Earth thunders, Ocean roars:

Neptune unwilling to offend *Jupiter* has hitherto concealed himself in disguised shapes; so that it does not appear that *Jupiter* knew of his being among the *Greeks*, since he takes no notice of it. This precaution hinders him from assisting the *Greeks* otherwise than by his advice. But upon the intelligence receiv'd of what *Juno* had done, he assumes a form that manifests his divinity, inspiring courage into the *Grecian* chiefs, appearing at the head of their army, brandishing a sword in his hand, the sight of which struck such a terror into the *Trojans*, that as *Homer* says, none durst approach it. And therefore it is not to be wondered, that the *Trojans* who are no longer sustained by *Jupiter*, immediately give way to the enemy.

V. 451. *And lo! the God, and wond'rous man appear.*] What magnificence and nobleness is there in this idea? where *Homer* opposes *Heſtor* to *Neptune*, and equalizes him in some degree to a God. *Euseb. Eusebius*.

V. 453. *The roaring main, &c.*] This swelling inundation of the sea towards the *Grecian* camp, as if it had been agitated by a storm, is meant for a prodigy, intimating that the waters had the same resentments with their commander *Neptune*, and seconded him in his quarrel. *Eusebius*.

BOOK XIV. HOMER'S ILIAD. . 115

Not half so loud the bellowing deeps resound,
When stormy winds disclose the dark profound;
Less loud the winds, that from th' *Æolian* hall
Roar thro' the woods, and make whole forests fall; 460

V. 457. *Not half so loud, &c.*] The Poet having ended the Episode of *Jupiter* and *Juno*, returns to the battel, where the *Greeks* being animated and led on by *Neptune*, renew the fight with vigour. The noise and outcry of this fresh onset, he endeavours to express by these three sounding comparisons; as if he thought it necessary to awake the reader's attention, which by the preceding descriptions might be lull'd into a forgetfulness of the fight. He might likewise design to shew how soundly *Jupiter* slept, since he is not awaked by so terrible an uproar.

This passage cannot be thought justly liable to the objections which have been made against heaping comparisons one upon another, whereby the principal object is lost amidst too great a variety of different images. In this case the principal image is more strongly impressed on the mind by a multiplication of similes, which are the natural product of an imagination labouring to express something very vast: But finding no single idea sufficient to answer its conceptions, it endeavours by redoubling the comparisons to supply this defect: The different sounds of waters, winds, and flames, being as it were united in one. We have several instances of this sort even in so castigated and reserved a writer as *Virgil*, who has joined together the images of this passage in the fourth *Georgic*, v. 261. and apply'd them, beautifully softened by a kind of parody, to the buzzing of a bee-hive.

*Frigidus ut quondam syrenis immurmurat Austro,
Ut mare sollicitum stridet resuientibus undis,
Æstuat ut clausis rapidus fornacibus ignis.*

Tasso has not only imitated this particular passage of *Homer*, but likewise added to it. *Cant. 9. St. 22.*

*Rapido sì che torbida procella
De cavernosi monti esce piu tarda:
Fiume, ch' alberi insieme, e case suella:
Folgore, che la torri abbatta, & arda:
Terremoto, che 'l mondo empia d' orrore,
Son piccole sembianze al suo furore.*

Less

Less loud the woods, when flames in torrents pour,
 Catch the dry mountain, and its shades devour.
 With such a rage the meeting hosts are driv'n,
 And such a clamour shakes the sounding heav'n.
 The first bold jav'lin urg'd by *Hector's* force, 465
 Direct at *Ajax's* bosom wing'd its course;
 But there no pass the crossing belts afford,
 (One brac'd his shield, and one sustain'd his sword,)
 Then back the disappointed *Trojan* drew,
 And curs'd the lance that unavailing flew: 470
 But escap'd not *Ajax*; his tempestuous hand
 A ponderous stone up-heaving from the sand,
 (Where heaps laid loose beneath the warrior's feet,
 Or serv'd to ballast, or to prop the fleet)
 Toss'd round and round, the missive marble flings; 475
 On the raz'd shield the fallen ruin rings,
 Full on his breast and throat with force descends;
 Nor deaden'd there its giddy fury spends,
 But whirling on, with many a fiery round,
 Smokes in the dust, and ploughs into the ground. 480
 As

V. 480. *Smokes in the dust, and ploughs into the ground.*]

Στρόμβον δ' ὡς ἔσσευε βαλὼν, &c.

These words are translated by several, as if they signify'd that *Hector* was turned round with the blow, like a whirlwind; which would enhance the wonderful greatness of *Ajax's* strength. *Eustatius* rather inclines to refer the words to the stone itself, and the violence of its motion. *Chapman*, I think, is in the right to prefer the latter, but

As when the bolt, red-hilling from above,
Darts on the consecrated plant of *Jove*,
The mountain oak in flaming ruin lies,
Black from the blow, and smokes of sulphur rise;
Stiff with amaze the pale beholders stand, 485
And own the terrors of th' Almighty hand!
So lies great *Hector* prostrate on the shore;
His slacken'd hand deserts the lance it bore;
His following shield the fallen chief o'erspread;
Beneath his helmet dropp'd his fainting head; 490
His load of armour sinking to the ground,
Clanks on the field; a dead, and hollow sound.

he should not have taken the interpretation to himself. He says, it is above the wit of man to give a more lively illustration both of *Ajax's* strength and *Hector's*; of *Ajax*, for giving such a force to the stone, that it could not spend itself on *Hector*; but afterwards turn'd upon the earth with that violence, and of *Hector*, for standing the blow so solidly: for without that consideration, the stone would never have recoiled so fiercely. This image, together with the noble simile following it, seems to have given *Spencer* the hint of those sublime verses.

*As when almighty Jove, in wrathful mood,
To wreak the guilt of mortal sins is bent,
Hurls forth his thund'ring dart, with deadly food
Enroll'd, of flames, and smould'ring dreariment:
Thro' riven clouds, and molten firmament,
The fierce three forked engine making way,
Both lofty tow'rs and highest trees bath rent,
And all that might his dreadful passage stay,
And shattering in the earth, cast up a mound of clay,
His boisterous club so bury'd in the ground,
He could not rear again, &c.*

Loud

118 HOMER'S ILLAD. BOOK XIV.

Loud shouts of triumph fill the crouded plain;
Greece fees, in hope, *Troy's* great defender slain:
All spring to seize him; storms of arrows fly; 495
And thicker jav'ins intercept the sky.
In vain an iron tempest hisses round;
He lies protected, and without a wound.

Polydamas, *Agenor* the divine,
The pious warrior of *Achilles'* line, 500
And each bold leader of the *Lycian* band;
With cov'ring shields (a friendly circle) stand.
His mournful followers, with assitant care,
The groaning hero to his chariot bear;
His foaming coursers, swifter than the wind, 505
Speed to the town, and leave the war behind.

When now they touch'd the mead's enamel'd side,
Where gentle *Xanthus* rolls his easy tide,
With watry drops the chief they sprinkle round,
Plac'd on the margin of the flow'ry ground. 510
Rais'd on his knees, he now ejects the gore;
Now faints a-new, low sinking on the shore;
By fits he breathes, half views the fleeting skies,
And seals again, by fits, his swimming eyes.

Soon as the *Greeks* the chief's retreat beheld, 515
With double fury each invades the field.
Oilean Ajax first his jav'lin sped,
Pierc'd by whose point the son of *Eneas* bled;

(*Saturnus*)

BOOK XIV. HOMER'S ILIAD. 119

(*Satnius* the brave, whom beauteous *Nis* bore
 Amidst her flocks on *Satnio's* silver shore) 520
 Struck thro' the belly's rim, the warrior lies
 Supine, and shades eternal veil his eyes.
 An arduous battel rose around the dead ;
 By turns the *Greeks*, by turns the *Trojans* bled.
 Fir'd with revenge, *Polydamas* drew near, 525
 And at *Prothænor* shook the trembling spear ;
 The driving jav'lin thro' his shoulder thrust,
 He sinks to earth, and grasps the bloody dust.
 Lo thus (the victor cries) we rule the field,
 And thus their arms the race of *Panthus* wield : 530
 From this unerring hand there flies no dart
 But bathes its point within a *Grecian* heart.
 Propt on that spear to which thou ow'st thy fall,
 Go, guide thy darksome steps to *Pluto's* dreary hall !
 He said, and sorrow touch'd each *Argive* breast : 535
 The soul of *Ajax* burn'd above the rest.
 As by his side the groaning warrior fell,
 At the fierce foe he launch'd his piercing steel ;

V. 533. *Propt on that spear, &c.*] The occasion of this sarcasm of *Polydamas* seems taken from the attitude of his falling enemy, who is transfix'd with a spear through his right shoulder. This posture bearing some resemblance to that of a man leaning on a staff, might probably suggest the conceit.

The speech of *Polydamas* begins a long string of sarcastic raillery, in which *Eustathius* pretends to observe very different characters. This of *Polydamas*, he says, is pleasant ; that of *Ajax*, heroic ; that of *Acamas*, plain ; and that of *Peneleus*, purbetic.

The

120 *HOMER'S ILIAD. Book XIV.*

The foe reclining, shunn'd the flying death ;
 But fate, *Archilochus*, demands thy breath : 540
 Thy lofty birth no succour could impart,
 The wings of death o'ertook thee on the dart,
 Swift to perform heav'n's fatal will it fled,
 Full on the juncture of the neck and head,
 And took the joint, and cut the nerves in twain : 545
 The dropping head first tumbled to the plain.
 So just the stroke, that yet the body stood
 Erect, then roll'd along the sands in blood.

Here, proud *Polydamas*, here turn thy eyes !
 (The tow'ring *Ajax* loud-insulting cries) 550
 Say, is this chief extended on the plain
 A worthy vengeance for *Prothenor* slain ?
 Mark well his port ! his figure and his face
 Nor speak him vulgar, nor of vulgar race ;
 Some lines, methinks, may make his lineage known, 555
Antenor's brother, or perhaps his son.

He spake, and smil'd severe, for well he knew
 The bleeding youth : *Troy* sadden'd at the view.
 But furious *Acamas* aveng'd his cause ;
 As *Promachus* his slaughter'd brother draws, 560.
 He pierc'd his heart—Such fate attends you all,
 Froud *Argives* ! destin'd by our arms to fall.
 Not *Troy* alone, but haughty *Greece* shall share
 The toils, the sorrows, and the wounds of war.

Behold

XIV. HOMER'S: ILIAD 121

your *Promachus* depriv'd of breath, 565

now'd to my brave brother's death.

appeas'd he enters *Pluto's* gate,

aves a brother to revenge his fate.

t-piercing anguish struck the *Gracian* host,

ch'd the breast of bold *Peneus* most; 570

proud boaster he directs his course;

after flies, and shuns superior force.

ing *Ilioneus* receiv'd the spear;

his father's only care:

as the rich, of all the *Trojan* train 575

Hermes lov'd, and taught the arts of gain)

his eye the weapon chanc'd to fall,

on the fibres scoop'd the rooted ball,

thro' the neck, and hurl'd him to the plain:

his miserable arms in vain! 580

is broad faulchion fierce *Peneus* spread,

on the spouting shoulders struck his head;

th at once the head and helmet fly;

ice, yet sticking thro' the bleeding eye,

stor seiz'd; and as aloft he shook 585

ary visage, thus insulting spoke.

ins! your great *Ilioneus* behold!

to his father let the tale be told:

high roofs resound with frantic woe,

as the house of *Promachus* must know; 590

.. IV.

F

Let

Let doleful tidings greet his mother's ear,
 Such, as to *Promachus'* sad spouse we bear;
 When we, victorious shall to *Greece* return,
 And the pale matron in our triumphs mourn.

Dreadful he spoke, then tofs'd the head on high;
 The *Trojans* hear, they tremble, and they fly:
 Aghast they gaze around the fleet and wall,
 And dread the ruin that impends on all,

Daughters of *Jove!* that on *Olympus* shine,
 Ye all beholding, all-recording nine!

V. 599. *Daughters of Jove! &c.*] Whenever we meet with fresh invocations in the midst of action, the Poets would give their readers to understand, that they are come to a point in the description being above their own strength, they have recourse for supernatural assistance; by this artifice at once excite the reader's attention, and gracefully varying the narration. In the present case, *Homer* seems to triumph in the advantage the *Greeks* gain'd in the flight of the *Trojans*, by invoking the *Muses* to the brave actions of his heroes from oblivion, and set them in the light of eternity. This power is vindicated to them by the poet on every occasion, and it is to this task they are so solemnly and frequently summoned by our Author. *Tasso*, has, I think, introduced one of these invocations in a very noble and peculiar manner; on occasion of a battle by night, he calls upon the *Night* to let him draw forth those mighty deeds, which were performed in the concealment of her shades, and to display their glories, notwithstanding their disadvantage, to all posterity.

*Notte, che nel profondo oscuro seno
 Chiudesti, e ne l' oblio fatto sì grande;
 Piacciati, ch' io nel tragga, e'n bel sereno
 A la future età lo spieghi, e mande.
 Viva la fame loro, e trà lor gloria
 S' lenda del fosco tuo l' alta memoria.*

BOOK XIV. HOMER'S *ILIAD*. 123

O say, when *Neptune* made proud *Ilion* yield,
What chief, what hero first embro'd the field?
Of all the *Grecians* what immortal name,
And whose blest trophies, will ye raise to fame?

Thou first, great *Ajax*! on th' ensanguin'd plain 605
Laid *Hyrtius*, leader of the *Myfan* train.

Phalces and *Mermer*, *Nestor*'s son o'erthrew;
Bold *Merion*, *Morys*, and *Hippotion* flew.

Strong *Periphaetes* and *Protboön* bled,
By *Tencer*'s arrows mingled with the dead. 610

Pierc'd in the flank by *Menelaüs*' steel,
His people's pastor, *Hyperenor* fell;
Eternal darkness wrapt the warrior round,
And the fierce soul came rushing thro' the wound.

But stretch'd in heaps before *Oileus*' son, 615

Fall mighty numbers, mighty numbers run;

Ajax the less, of all the *Grecian* race
Skill'd in pursuit, and swiftest in the chase.

1



THE
FIFTEENTH BOOK
OF THE
I L I A D.



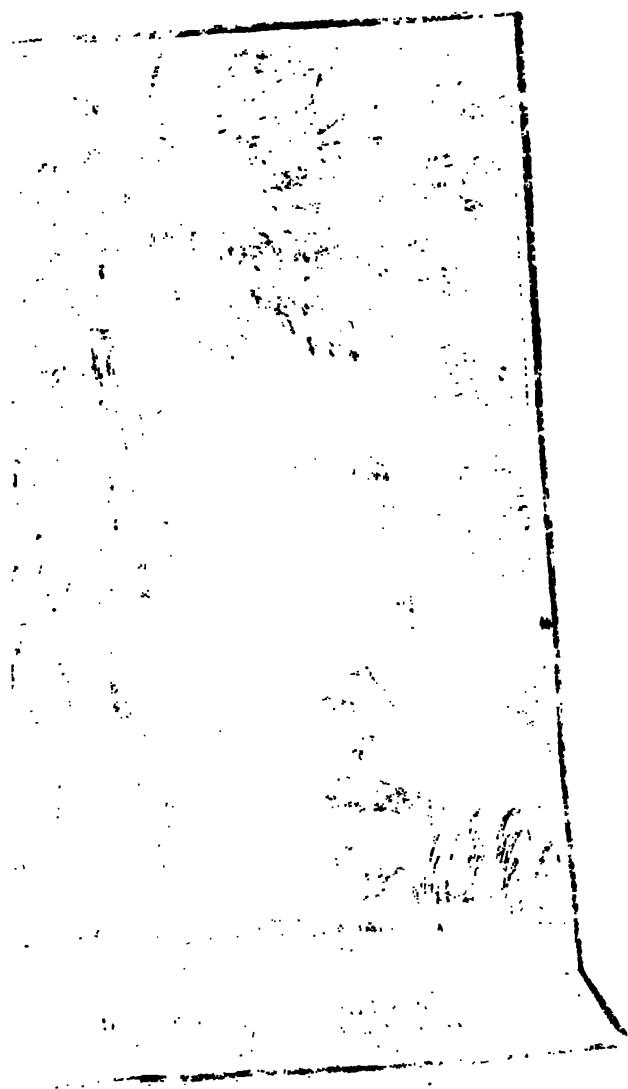


The A R G U M E N T.

The fifth battel at the ships; and the acts of
Ajax.

JUPITER awaking, sees the Trojans repulsed from the trenches, Hector in a swoon, and Neptune at the head of the Greeks: He is highly incensed at the artifice of Juno, who appeases him by her submission; she is then sent to Iris and Apollo. Juno repairing to the assembly of the Gods, attempts with extraordinary address to incense them against Jupiter; in particular she touches Mars with a violent resentment: He is ready to take arms, but is prevented by Minerva. Iris and Apollo obey the orders of Jupiter; Iris commands Neptune to leave the battel, to which, after much reluctance and passion, he consents. Apollo re-inspires Hector with vigour, brings him back to the battel, marches before him with his Ægis, and turns the fortune of the fight. He breaks down great part of the Grecian wall: The Trojans rush in, and attempt to fire the first line of the fleet, but are, as yet, repelled by the greater Ajax with a prodigious slaughter.

T H E





Jupiter in wrath at Juno's deceit sends Apollo to reanimate Hector, & to revive the Courage of the Trojans, who recover all their valour, & are every near setting the Greeks on fire.



THE
FIFTEENTH BOOK
OF THE
ILIAD.

NOW in swift flight they pass the trench profound,
And many a chief lay gasping on the ground:
Then stopp'd and panted, where the chariots lie;
Fear on their cheek, and horror in their eye.

Meanwhile awaken'd from his dream of love, 5

On *Ida's* summit fate imperial *Jove* :

Round the wide fields he cast a careful view,

There saw the *Trojans* fly, the *Greeks* pursue ;

These proud in arms, those scatter'd o'er the plain ;

And, 'midst the war, the Monarch of the main. 10

Not far, great *Hector* on the dust he spies,
 (His sad associates round with weeping eyes)
 Ejecting blood, and panting yet for breath,
 His senses wand'ring to the verge of death.
 The God beheld him with a pitying look, 15
 And thus, incens'd, to fraudulent *Juno* spoke.

O thou, still adverse to th' eternal will,
 For ever studious in promoting ill!
 Thy arts have made the godlike *Hector* yield,
 And driv'n his conqu'ring squadrons from the field. 20
 Can'st thou, unhappy in thy wiles! withstand
 Our pow'r immense, and brave th' almighty hand?
 Hast thou forgot, when bound and fix'd on high,
 From the vast concave of the spangled sky,
 I hung

V. 17.] *Adam* in *Paradise Lost*, awakes from the embrace of *Eve*, in much the same humour with *Jupiter* in this place. Their circumstance is very parallel; and each of them, as soon as his passion is over, full of that resentment natural to a Superior, who is imposed upon by one of less worth and sense than himself, and imposed upon in the worst manner, by shews of tenderness and love.

V. 23. *Hast thou forgot, &c.*] It is in the original to this effect. *I have you forgot how you swung in the air, when I hung a load of two anvils at your feet, and a chain of gold on your bands?* "Tho' it is not my design, says *M. Dacier*, to give a reason for every story in the pagan theology, yet I can't prevail upon myself to pass over this in silence. The physical allegory seems very apparent to me: *Homer* mysteriously in this place explains the nature of the *Air*, which is *Juno*; the two anvils which she had at her feet are the two elements, earth and water; and the chains of gold about her hands are the *æther*, or fire which fills the superior region: the two grosser elements are called anvils, to shew us, that in these two elements only, arts are exercised. I don't know but that a moral allegory may here be found, as well as a physical one; the

I hung thee trembling, in a golden chain ; 25
 And all the raging Gods oppos'd in vain?
 Headlong I hutl'd them from th' *Olympian* hall,
 Stunn'd in the whirl, and breathless with the fall.
 For godlike *Hercules* these deeds were done,
 Nor seem'd the vengeance worthy such a son ; 30
 When by thy wiles induc'd, fierce *Boreas* tost
 The shipwreck'd hero on the *Coan* coast :
 Him thro' a thousand forms of death I bore,
 And sent to *Argos*, and his native shore.

" the Poet by these masses tied to the feet of *Juno*, and by the chain
 " of gold with which her hands were bound, might signify, not only
 " that domestick affairs should like setters detain the wife at home ;
 " but that proper and beautiful works like chains of gold ought to
 " employ her hands."

The physical part of this note belongs to *Heraclides Ponticus*, *Eusebius*, and the Scholiast: M. *Dacier* might have been contented with the credit of the moral one, as it seems an observation no less singular in a Lady.

V. 23.] *Eusebius* tells us, that there were in some manuscripts of *Homer* two verses, which are not to be found in any of the printed editions, (which *Hen. Stephens* places here.)

Ἥρην γ' ὅτι δὴ σ' ἀπίλυσσεν ποδῶν, μύδρεσ' δ' ἐν Τραίῃ
 καὶ ὅτε δὴ σ' ἀπίλυσσεν ποδῶν, μύδρεσ' δ' ἐν Τραίῃ.

By these two verses *Homer* shews us, that what he says of the punishment of *Juno* was not an invention of his own, but founded upon an ancient tradition. There had probably been some statue of *Juno* with anvils at her feet, and chains on her hands ; and nothing but chains and anvils being left by time, superstitious people rais'd this story ; so that *Homer* only followed common report. What farther confirms it, is what *Eusebius* adds, That there were shewn near *Troy* certain ruins, which were said to be the remains of these masses. *Dacier*.

Hear this, remember, and our fury dread, 35
 Nor pull th' unwilling vengeance on thy head;
 Left arts and blandishments successless prove,
 Thy soft deceits, and well-dissembled love.

The Thund'rer spoke: Imperial Juno mourn'd,
 And trembling, these submissive words return'd. 40

By ev'ry oath that pow'rs immortal ties,
 The foodful earth, and all-infolding skies,
 By thy black waves, tremendous Styx! that flow
 Thro' the drear realms of gliding ghosts below:

V. 43. *By the black waves, tremendous Styx.*] The Epithet *Homer* here gives to *Styx* is καλὸς ὄμβρος, *subterlabens*, which I take to refer to its passage through the infernal regions. But there is a refinement upon it, as if it signified *ex alto stillans*, falling drop by drop from on high. *Herodotus*, in his sixth book, writes thus. "The *Arcadians* say, that near the city *Nonacris* flows the water of *Styx*, and that it is a small rill, which distilling from an exceeding high rock, falls into a little cavity or basin, environed with a hedge." *Pausanias*, who had seen the place, gives light to the passage of *Herodotus*. "Going from *Phereus*, says he, in the country of the *Arcadians*, and drawing towards the West, we find on the left the city of *Clytorus*, and on the right that of *Nonacris*, and the fountain of *Styx*, which from the height of a shaggy precipice falls drop by drop upon an exceeding high rock, and before it has travers'd this rock, flows into the river *Cratibis*: this water is mortal both to man and beast, and therefore it is said to be an infernal fountain. *Homer* gives it a place in his Poems, and by the description which he delivers, one would think he had seen it." This shews the wonderful exactness of *Homer*, in the description of places which he mentions. The Gods swore by *Styx*, and this was the strongest oath they could take; but we likewise find that men too swore by this fatal water: for *Herodotus* tells us, *Cleomenes* going to *Arcadia* to engage the *Arcadians* to follow him in a war against *Sparta*, had a design to assemble at the city *Nonacris*, and make them swear by the water of this fountain. *Dacier*. *Eustath.* in *Odyss.*

Book XV. *HOMER'S ILLIAD.* 131

By the dread honours of thy sacred head, 45

And that unbroken vow, our virgin bed!

Not by my arts the ruler of the main

Steeps *Troy* in blood, and ranges round the plain:

By his own ardour, his own pity sway'd

To help his *Greeks*; he fought, and disobey'd: 50

Else had thy *Juno* better counsels giv'n,

And taught submission to the Sire of heav'n.

Think'st thou with me? fair Empress of the skies!

(Th' immortal Father with a smile replies!)

Then soon the haughty Sea god shall obey, 55

Nor dare to act, but when we point the way.

If truth inspires thy tongue, proclaim our will

To yon' bright synod on th' *Olympian* hill;

Our high decree let various *Iris* know,

And call the God that bears the silver bow. 60

Let her descend, and from th' embattel'd plain

Command the Sea-god to his wat'ry reign:

While *Phæbus* hastes, great *Hector* to prepare

To rise afresh, and once more wake the war,

V. 47. *Not by my arts, &c.*] This apology is well contriv'd. *Juno* could not swear that she had not deceived *Jupiter*, for she had been entirely false, and *Homer* would be far from authorizing perjury by so great an example. *Juno*, we see, throws a part of the fault on *Neptune*, by shewing she had not acted in concert with him. *Phæbus*.

His lab'ring bosom re-inspires with breath,
 And calls his senses from the verge of death.
 Greece chas'd by Troy ev'n to Achilles' fleet,
 Shall fall by thousands at the hero's feet.

65

He,

V. 67. *Greece chas'd by Troy, &c.*] In this discourse of *Jupiter*, the Poet opens his design, by giving his reader a sketch of the principal events he is to expect. As this conduct of *Homer* may to many appear no way artful, and since it is a principal article of the charge brought against him by some late *French* critics, it will not be improper here to look a little into this dispute. The case will be best stated by translating the following passage from *Mr. de la Motte's Réflexions sur la Critique*.

"I could not forbear wishing that *Homer* had an art, which he seems to have neglected, that of preparing events without making them known before hand; so that when they happen, one might be surprized agreeably. I could not be quite satisfied to hear *Jupiter*, in the middle of the *Iliad*, give an exact abridgment of the remainder of the action. *Madam Dacier* alleges as an excuse, that this pass only between *Jupiter* and *Juno*; as if the reader was not let into the secret, and had not as much share in the confidence."

"She adds, "that as we are capable of a great deal of pleasure at the representation of a tragedy which we have seen before, so the surprizes which I require are no way necessary to our entertainment. This I think a pure piece of sophistry: One may have two sorts of pleasure at the representation of a tragedy; in the first place, that of taking part in an action of importance the first time it passes before our eyes, of being agitated by fear and hope for the persons one is most concerned about, and in fine, of partaking their felicity or misfortune, as they happen to succeed, or be disappointed."

"This therefore is the first pleasure which the Poet should design to give his auditors, to transport them by pathetick surprizes which excite terror or pity. The second pleasure must proceed from a view of that art which the author has shewn in raising the former."

"'Tis true, when we have seen a piece already, we have no longer that first pleasure of the surprize, at least not in all its vivacity; but there still remains the second, which could never have its turn, had not the poet laboured successfully to excite the first, it being upon that indispensable obligation that we judge of his art."

"The

He, not untouch'd with pity, to the plain
Shall send *Patroclus*, but shall send in vain.

70
What

"The art therefore consists in telling the hearer only what is necessary to be told him, and in telling him only as much as is requisite to the design of pleasing him. And although we know this already when we read it a second time, yet taste we the pleasure of that order and conduct which the art required.

"From hence it follows, that every poem ought to be contrived for the first impression it is to make. If it be otherwise, it gives us (instead of two pleasures which we expected) two sorts of disgusts; the one, that of being cool and untouch'd when we should be mov'd and transported; the other, that of perceiving the defect which caused that disgust.

"This, in one word, is what I have found in the *Iliad*. I was not interested or touch'd by the adventures, and I saw it was this cooling preparation that prevented my being so."

It appears clearly that *M. Dacier's* defence no way excuses the Poet's conduct; wherefore I shall add two or three considerations which may chance to set it in a better light. It must be owned that a surprize artfully managed, which arises from unexpected revolutions of great actions, is extremely pleasing. In this consists the principal pleasure of a Romance, or well-writ Tragedy. But besides this, there is in the relation of great events a different kind of pleasure, which arises from the artful unravelling a knot of actions, which we knew before in the gross. This is a delight peculiar to History and Epic Poetry, which is founded on History. In these kinds of writing, a preceding summary knowledge of the events described does no way damp our curiosity, but rather makes it more eager for the detail. This is evident in a good history, where generally the reader is affected with a greater delight in proportion to his preceding knowledge of the facts described: The pleasure in this case is like that of an Architect's first view of some magnificent building, who was before well acquainted with the proportions of it. In an Epic Poem the case is of a like nature; where, as if the historical fore-knowledge were not sufficient, the most judicious Poets never fail to excite their reader's curiosity by some small sketches of their design; which, like the outlines of a fine picture, will necessarily raise in us a greater desire to see it in its finished colouring.

Had our author been inclined to follow the method of managing our passions by surprizes, he could not well have succeeded by this manner in the subject he chose to write upon, which being a story of great importance, the principal events of which were well known

What youth he slaughters under *Iliou's* walls?

Ev'n my lov'd son, divine *Sarpedon* falls!

Vanquish'd at last by *Hector's* lance he lies.

Then, nor till then, shall great *Achilles* rise:

And lo! that instant, godlike *Hector* dies.

75

From that great hour the war's whole fortune turns,

Pallas assists, and lofty *Iliou* burns.

Not till that day shall *Jove* relax his rage,

Nor one of all the heav'nly host engage

In aid of *Greece*. The promise of a God

80

I gave, and seal'd it with th' almighty nod,

Achilles' glory to the stars to raise;

Such was our word, and fate the word obeys.

The trembling Queen (th' almighty order giv'n)

Swift from th' *Idæan* summit shot to heav'n,

85

to the *Greeks*, it was not possible for him to alter the ground-work of his piece; and probably he was willing to mark sometimes by anticipation, sometimes by recapitulations, how much of his story was founded on historical truths, and that what is superadded were the poetical ornaments.

There is another consideration worth remembering on this head, to justify our author's conduct. It seems to have been an opinion in those early times, deeply rooted in most countries and religions, that the actions of men were not only foreknown, but predestinated by a superior being. This sentiment is very frequent in the most ancient writers both sacred and prophane, and seems a distinguishing character of the writings of the greatest antiquity. *The word of the Lord was fulfilled*, is the principal observation in the history of the Old Testament; and *Διὸς δ' ἐπιτάγῃσιν ἔσται* is the declared and most obvious moral of the *Iliad*. If this great moral be fit to be represented in poetry, what means so proper to make it evident, as this introducing *Jupiter* foretelling the events which he had decreed?

As

As some way-faring man, who wanders o'er
 In thought, a length of lands he trod before,
 Sends forth his active mind from place to place,
 Joins hill to dale, and measures space with space :
 So swift flew *Juno* to the blest abodes, 90
 If thought of man can match the speed of Gods.

V. 86. *As some way-faring man, &c.*] The discourse of *Jupiter* to *Juno* being ended, she ascends to heaven with wonderful celerity, which the Poet explains by this comparison. On other occasions he has illustrated the action of the mind by sensible images from the motion of the bodies; here he inverts the case, and shews the great velocity of *Juno*'s flight by comparing it to the quickness of thought. No other comparison could have equalled the speed of an heavenly being. To render this more beautiful and exact, the Poet describes a traveller who revolves in his mind the several places which he has seen, and in an instant passes in imagination from one distant part of the earth to another. *Milton* seems to have had it in his eye in that elevated passage:

—————*The speed of Gods*
Time counts not, tho' with swiftest minutes wing'd.

As the sense in which we have explained this passage is exactly literal, as well as truly sublime, one cannot but wonder what should induce both *Hobbes* and *Chapman* to ramble so wide from it in their translations.

This said, went Juno to Olympus high,
As when a man looks o'er an ample plain,
To any distance quickly goes his eye :
So swiftly Juno went with little pain.

Chapman's is yet more foreign to the subject.

But as the mind of such a man, that hath a great way gone,
And either knowing not his way, or then would let alone
His purpos'd journey; is distract, and in his vexed mind
Resolves now not to go, now goes, still many ways inclin'd—
There

There sate the pow'rs in awful synod plac'd;
 They bow'd, and made obeysance as she pass'd,
 Thro' all the brazen doom: With goblets crown'd
 They hail her Queen; the *Nectar* streams around. 95
 Fair *Themis* first presents the golden bowl,
 And anxious asks what cares disturb her soul?

To whom the white-arm'd Goddess thus replies?
 Enough thou know'st the tyrant of the skies,
 Severely bent his purpose to fulfil, 100
 Unmov'd his mind, and unrestrain'd his will.
 Go thou, the feasts of heav'n attend thy call;
 Bid the crown'd *Nectar* circle round the hall;
 But *Jove* shall thunder thro' th' ethereal dome,
 Such stern decrees, such threatned woes to come, 105
 As soon shall freeze mankind with dire surprize,
 And damp th' eternal banquets of the skies.

The Goddess said, and sullen took her place;
 Blank horror sadden'd each celestial face.
 To see the gath'ring grudge in ev'ry breast, 110
 Smiles on her lips a spleenful joy express,
 While on her wrinkled front, and eye-brow bent,
 Sate stedfast care, and low'ring discontent.

V. 102. *Go thou, the feasts of heav'n attend thy call.* This is a passage worthy our observation. *Homer* feigns, that *Themis*, that is Justice, presides over the feasts of the Gods; to let us know, that she ought much more to preside over the feasts of men. *Englishman.*

Thus she proceeds——Attend ye pow'rs above !
 But know, 'tis madness to contest with *Jove*: 135
 Supreme he sits; and sees, in pride of sway,
 Your vassal Godheads grudgingly obey;
 Fierce in the majesty of pow'r controuls,
 Shakes all the thrones of heav'n, and bends the poles.
 Submit, immortals! all he wills, obey; 140
 And thou, great *Mars*, begin and shew the way.
 Behold *Ascalaphus*! behold him die,
 But dare not murmur, dare not vent a sigh;
 Thy own lov'd boasted offspring lies o'erthrown,
 If that lov'd boasted offspring be thy own. 145
 Stern *Mars*, with anguish for his slaughter'd son,
 Smote his rebelling breast, and fierce begun.
 Thus then, Immortals! thus shall *Mars* obey:
 Forgive me, Gods, and yield my vengeance way:

V. 114. *Juno's speech to the Gods.*] It was no sort of exaggeration what the ancients have affirmed of *Homer*, that the examples of all kinds of oratory are to be found in his works. The present speech of *Juno* is a master-piece in that sort, which seems to say one thing, and persuades another: For while she is only declaring to the Gods the orders of *Jupiter*, at the time that she tells them they must obey, she fills them with a reluctance to do it. By representing so strongly the superiority of his power, she makes them uneasy at it, and by particularly advising that God to submit, whose temper could least brook it, she incites him to downright rebellion. Nothing can be sly and artfully provoking, than that stroke on the death of his darling son. *Do thou, O Mars, teach obedience to us all, for it is upon thee that Jupiter has put the severest trial: Ascalaphus thy son lies slain by his means: Bear it with so much temper and moderation, that the world may not think he was thy son.*

Descending

Descending first to yon' forbidden plain, 130

The God of battels dares avenge the slain ;

Dares, tho' the thunder bursting o'er my head

Should hurl me blazing on those heaps of dead.

With that, he gives command to *Fear and Flight*

To join his rapid courfers for the fight : 135

Then grim in arms, with hasty vengeance flies ;

Arms, that reflect a radiance thro' the skies.

And now had *Jove*, by bold rebellion driv'n,

Discharg'd his wrath on half the host of heav'n ;

But *Pallas* springing thro' the bright abode, 140

Starts from her azure throne to calm the God.

Struck for th' immortal race with timely fear,

From frantic *Mars* she snatch'd the shield and spear ;

Then the huge helmet lifting from his head,

Thus, to th' impetuous homicide she said. 145

By what wild passion, furious ! art thou tost ?

Striv'st thou with *Jove* ? thou art already lost.

Shall not the Thund'rer's dread command restrain,

And was imperial *Juno* heard in vain ?

V. 134. *To Fear and Flight* ———] *Homer* does not say, that *Mars* commanded they should join his horses to his chariot, whose horses were called *Fear* and *Flight*. *Fear* and *Flight* are not names of the horses of *Mars*, but the names of two furies in service of this God : It appears likewise by other passages, that they were his children, book 13. v. 299. This is a very ancient mistake. *Eustathius* mentions it as an error of *Antimachus*, yet *Hobbes* and many others have fallen into it.

XV. HOMER'S *ILIAD*: 139

the skies would'st thou with shame be driv'n, 150
by guilt involve the host of heav'n?

Greece no more should *Jove* engage;

as would yield an ampler scene of rage,

and guiltless find an equal fate,

as vast ruin overwhelm th' *Olympian* state. 155

even thy offspring's death unjust to call;

as great have dy'd, and yet shall fall.

could heav'n's law with foolish man comply,

and from the race ordain'd to die?

menace fix'd the warrior to his throne; 160

as fate, and curb'd the rising groan.

uno call'd (*Jove's* orders to obey)

begged *Iris*, and the God of Day.

as the Thund'r'er's will (*Saturnia* cry'd)

as tall summit of the fount-full *Ida*: 165

There

[Go wait the Thund'r'er's will.] It is remarkable, that it is familiar with the Poet to repeat his errands and message he introduces *Juno* with very few words, where she catches from *Jupiter* to *Iris* and *Apollo*. She only says, "commands you to attend him on mount *Ida*," and adds nothing what had pass'd between herself and her consort before. One of this brevity is not only that she is highly disgusted with *her*, and so unwilling to tell her tale from the anguish of it; but also because *Jupiter* had given her no commission to be the subject of their discourse: wherefore she is cautious not to say what possibly he would have concealed. Neither does *her* himself in what follows reveal his decrees: For he lets *Apollo* speak into his will, that he would have him discomfit and rout the Trojans: Their good fortune, and the success which was to ensue, from him, as one who favoured the cause of *Troy*. One may

There in the Father's awful presence stand,
Receive, and execute his dread command.

She said, and fate : The God that gilds the day,
And various *Iris* wing their airy way.

Swift as the wind, to *Ida's* hills they came, 170

(Fair nurse of fountains, and of savage game)

There fate th' Eternal ; he, whose nod controuls
The trembling world, and shakes the steady *Pelion*.

Veil'd in a mist of fragrance him they found,
With clouds of gold and purple circled round. 175

Well-pleas'd the Thund'rer saw their earnest care,

And prompt obedience to the Queen of Air ;

Then (while a smile serenes his awful brow)

Commands the Goddess of the show'ry bow.

Iris ! descend, and what we here ordain 180

Report to yon' mad tyrant of the main.

Bid him from fight to his own deeps repair,

Or breathe from slaughter in the fields of air.

If he refuse, then let him timely weigh

Our elder birthright, and superior sway. 185

How shall his rashness stand the dire alarms,

If heav'n's omnipotence descend in arms ?

may remark in this passage *Homer's* various conduct and discretion concerning what ought to be put in practice, or left undone ; whereby his reader may be informed how to regulate his own affairs. *Eusebius*.

BOOK XV. *HOMER'S ILIAD.* 141

Strives he with me, by whom his pow'r was giv'n,
And is there Equal to the Lord of Heav'n?

Th' Almighty spoke; the Goddess wing'd her flight 190
To sacred *Ilion* from th' *Idæan* height.

Swift as the rat'ling hail, or fleecy snows
Drive thro' the skies, when *Boreas* fiercely blows;
So from the clouds descending *Iris* falls;
And to blue *Neptune* thus the Goddess calls. 195

Attend the mandate of the Sire above,
In me behold the messenger of *Jove*:
He bids thee from forbidden wars repair
To thy own deeps, or to the fields of air.
This if refus'd, he bids thee timely weigh 200
His elder birth-right, and superior sway.
How shall thy rashness stand the dire alarms,
If heav'n's omnipotence descend in arms?
Striv'st thou with him, by whom all pow'r is giv'n?
And art thou equal to the Lord of Heav'n? 205

What means the haughty Sov'reign of the skies,
(The King of Ocean thus, incens'd, replies)
Rule as he will his portion'd realms on high;
No vassal God, nor of his train am I.
Three brother Deities from *Saturn* came, 210
And ancient *Rhea*, earth's immortal dame:

Assign'd

V. 210. Three brother Deities from Saturn came,
And ancient Rhea, earth's immortal dame;
Assign'd by lot, our triple rule we know, &c.]

SOME

Assign'd by lot, our triple rule we know;
 Infernal *Pluto* sways the shades below;
 O'er the wide clouds, and o'er the starry plain,
 Ethereal *Jove* extends his high domain;
 My court beneath the hoary waves I keep,
 And hush the roarings of the sacred deep:
Olympus, and this earth in common lie;
 What claim has here the tyrant of the sky?

215

Some have thought the *Platonic* Philosophers drew from hence the notion of their *Triad* (which the Christian *Platonists* since imagined to be an obscure hint of the *Sacred Trinity*.) The *Trias* of *Plato* is well known, Τὸ αὐτὸ δὲ, ὃ εὔς ὁ δημιουργός, ἢ τῷ κόσμῳ ψυχῇ. In his *Gorgias* he tells us, τὸν Ὀμηρὸν (autorem sc. fuisse) τῆς τῶν δημιουργῶν Τριαδικῆς ὑποστάσεως. See *Procl. in Plat. Theol. lib. 1. c. 5. Lucian Philopat. Aristotele de celo, lib. 1. c. 1. speaking of the Ternarian number from Pythagoras has these words; Τὰ τρία πάντα, καὶ τὸ τρις πάντη. Καὶ πρὸς τὰς ἀριτείας τῶν θεῶν χρώμεθα τῷ ἀριθμῷ τέττω. Καθάπερ γὰρ φασὶν καὶ οἱ Πυθαγόρειοι, τὸ πᾶν καὶ τὰ πάντα τοῖς τρισὶν ὄρεται. Τελευταῖα γὰρ καὶ μέισιν καὶ ἀρχῇ τὸν ἀριθμὸν ἔχει τὸν τῷ παντός· ταῦτα δὲ τῷ τῆς τριάδος. From which passage *Trapezuntius* endeavoured very seriously to prove, that *Aristotle* had a perfect knowledge of the *Trinity*. *Dupont* (who furnished me with this note, and who seems to be sensible of the folly of *Trapezuntius*) nevertheless in his *Gnomologia Homericæ*, or comparison of our author's sentences with those of the Scripture, has placed opposite to this verse that of *St. John*: *There are three who give testimony in heaven, the Father, the Son, and the Holy Ghost*. I think this the strongest instance I ever met with of the manner of thinking of such men, whose too much learning has made them mad.*

Lactantius, de fals. relig. lib. 1. cap. 11. takes this fable to be a remain of ancient history, importing, that the empire of the then known world was divided among the three brothers; to *Jupiter* the oriental part which was call'd *Heaven*, as the region of light, or the sun; to *Pluto* the occidental, or darker regions; and to *Neptune* the sovereignty of the sea.

Far

BOOK XV: *HOMER'S ILIAD.* 143

Far in the distant clouds let him controul, 220

And awe the younger brothers of the pole;

There to his children his commands be giv'n,

The trembling, servile, second race of heav'n.

And must I then (said she) O Sire, of Floods!

Bear this fierce answer to the King of Gods? 225

Correct it yet, and change thy rash intent;

A noble mind disdains not to repent.

To elder brothers guardian fiends are giv'n,

To scourge the wretch insulting them and heav'n.

Great is the profit (thus the God rejoin'd) 230

When Ministers are blest with prudent mind:

Warn'd by thy words, to pow'rful *Jove* I yield,

And quit, tho' angry, the contended field.

Not but his threats with justice I disclaim,

The same our honours, and our birth the same. 235

If yet, forgetful of his promise giv'n

To *Hermes*, *Pallas*, and the Queen of heav'n;

To favour *Iliou*, that perfidious place,

He breaks his faith with half th' ethereal race;

V. 228. To elder brothers.] *Iris*, that she may not seem to upbraid *Neptune* with weakness of judgment, out of regard to the greatness and dignity of his person, does not say that *Jupiter* is stronger or braver; but attacking him from a motive not in the least invidious, superiority of age, she says sententially, that the *Furies* wait upon our elders. The *Furies* are said to wait upon men in a double sense: either for evil, as they did upon *Orestes* after he had slain his mother; or else for their good, as upon elders when they are injured, to protect them and avenge their wrongs. This is an instance that the Pagans look'd upon birth-right as a right divine. *Eusebius*.

Give

144 *HOMER'S ILIAD. Book XV.*

Give him to know, unless the *Grecian* train 240
Lay yon' proud structures level with the plain,
Howe'er th' offence by other Gods be past,
The wrath of *Neptune* shall for ever last.

Thus speaking, furious from the field he strode,
And plung'd into the bosom of the flood. 245
The Lord of Thunders from his lofty height
Beheld, and thus bespoke the Source of light.

Behold! the God whose liquid arms are hurl'd
Around the globe, whose earthquakes rock the world;
Defists at length his rebel-war to wage, 250
Seeks his own seas, and trembles at our rage;
Else had my wrath, heav'n's thrones all shaking round,
Burn'd to the bottom of the seas profound;
And all the gods that round old *Saturn* dwell,
Had heard the thunders to the deeps of hell. 255

V. 252. *Else had our wrath, &c.*] This representation of the terrors which must have attended the conflict of two such mighty powers as *Jupiter* and *Neptune*, whereby the elements had been mix'd in confusion, and the whole frame of nature endangered, is imaged in these few lines with a nobleness suitable to the occasion. *Milton* has a thought very like it in his fourth book, where he represents what must have happened if *Satan* and *Gabriel* had encounter'd:

—————Not only Paradise
In this commotion, but the starry cope
Of heav'n, perhaps, and all the elements
At least had gone to wreck, disturb'd and torn
With violence of this conflict, had not soon
Th' Almighty, to prevent such horrid fray, &c.

Well

Well was the crime, and well the vengeance spar'd;
 Ev'n pow'r immense had found such battel hard.
 Go thou, my son! the trembling *Greeks* alarm,
 Shake my broad *Aegis* on thy active arm,
 Be god-like *Hector* thy peculiar care, 260
 Swell his bold heart, and urge his strength to war:
 Let *Ilium* conquer, 'till th' *Achaian* train
 Fly to their ships and *Hellspont* again:
 Then *Greece* shall breathe from toils—the Godhead said;
 His will divine the son of *Jove* obey'd. 265
 Not half so swift the sailing falcon flies,
 That drives a turtle thro' the liquid skies;
 As *Phæbus* shooting from th' *Idean* brow,
 Glides down the mountain to the plain below.
 There *Hector* seated by the stream he sees, 270
 His sense returning with the coming breeze;
 Again his pulses beat, his spirits rise;
 Again his lov'd companions meet his eyes;
Jove thinking of his pains, they pass away.
 To whom the God who gives the golden day. 275

V. 274. *Jove thinking of his pains, they pass away.*] *Eustatius* observes, that this is a very sublime representation of the power of *Jupiter*, to make *Hector's* pains cease from the moment wherein *Jupiter* first turn'd his thoughts to him. *Apollo* finds him so far recovered, as to be able to sit up, and know his friends. Thus much was the work of *Jupiter*; the God of health perfects the cure.

Why sits great *Heſtor* from the field ſo far,
What grief, what wound, with-holds him from the war?

The fainting hero, as the viſion bright
Stood ſhining o'er him, half unſcal'd his fight:
What bleſt immortal, with commanding breath, 280
Thus wakens *Heſtor* from the ſleep of death?
Has fame not told, how, while my truſty ſword
Bath'd *Greece* in ſlaughter, and her battel gor'd,
The mighty *Ajax* with a deadly blow
Had almoſt ſunk me to the ſhades below? 284
Ev'n yet, methinks, the gliding ghoſts I ſpy,
And hell's black horrors ſwim before my eye.

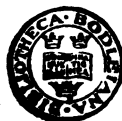
To him, *Apollo*. Be no more diſmay'd;
See, and be ſtrong! the Thund'rer ſends thee aid,
Behold! thy *Phæbus* ſhall his arms employ, 290
Phæbus, propitious ſtill to thee, and *Troy*.
Inſpire thy warriors then with manly force,
And to the ſhips impel thy rapid horſe:
Ev'n I will make thy fiery courſers way,
And drive the *Grecians* headlong to the ſea. 295

Thus to bold *Heſtor* ſpoke the ſon of *Jove*,
And breath'd immortal ardour from above.
As when the pamper'd ſteed, with reins unbound,
Breaks from his ſtall, and pours along the ground;

With

V. 298. *As when the pamper'd ſteed.*] This comparison is repeated from the ſixth book, and we are told that the ancient critics retained

th ample strokes he rushes to the flood, 300
 bathe his sides, and cool his fiery blood ;
 head now freed, he tosses to the skies ;
 mane dishevel'd o'er his shoulders flies :
 snuffs the females in the well-known plain,
 d springs, exulting, to his fields again : 305
 g'd by the voice divine, thus *Hector* flew,
 l of the God ; and all his hosts pursue.
 when the force of men and dogs combin'd
 ade the mountain goat, or branching hind ;
 from the hunter's rage secure they lie 310
 se in the rock, (not fated yet to die)



When

ned no more than the two first verses and the four last in this
 s, and that they gave the verses two marks ; by the one (which
 the asterism) they intimated, that the four lines were very beau-
 ; but by the other (which was the *obelus*) that they were ill
 ed. I believe an impartial reader who considers the two places
 be of the same opinion.

affo has improved the justness of this simile in his sixteenth book,
 re *Rinaldo* returning from the arms of *Armida* to battel, is com-
 d to the steed that is taken from his pastures and mares to the
 ce of the war : The reverse of the circumstance better agreeing
 the occasion.

*Qual feroce destrier, ch' al faticoso
 Honor de l' arme vincitor fia tolto,
 E lascivo marito in vil riposo
 Fra gli armenti, e ne' paschi erri disciolto ;
 Se'l desta o suon di tromba, o luminoso
 Acciar, colà tosto annitando è volto ;
 Già già brama l' arringo, è l' buon sul dorso
 Portando, urtato riunar nel corso.*

[. 311. Not fated yet to die.] Dacier has a pretty remark on this
 age, that *Homer* extended destiny (that is, the care of providence)
 even

When lo! a lion shoots across the way!
 They fly: at once the chafers and the prey.
 So *Greece*, that late in conqu'ring troops pursu'd,
 And mark'd their progress thro' the ranks in blood, 315
 Soon as they see the furious chief appear,
 Forget to vanquish, and consent to fear.

Thoas with grief observ'd his dreadful course,
Thoas, the bravest of th' *Ætolian* force:
 Skill'd to direct the jav'lin's distant flight, 320
 And bold to combat in the standing fight;
 Nor more in councils fam'd for solid sense,
 Than winning words and heav'nly eloquence.
 Gods! what portent (he cry'd) these eyes invades?
 Lo! *Hector* rises from the *Stygian* shades! 325
 We saw him, late, by thund'ring *Ajax* kill'd;
 What God restores him to the frighted field;
 And not content that half of *Greece* lie slain,
 Pours new destruction on her sons again?
 He comes not, *Jove*! without thy pow'ful will; 330
 Lo! still he lives, pursues, and conquers still!

even over the beasts of the field; an opinion that agrees perfectly with true theology. In the book of *Jonas*, the regard of the creator extending to the meanest rank of his creatures, is strongly expressed in those words of the Almighty, where he makes his compassion to the brute beasts one of the reasons against destroying *Niniveb*. *Shall I not spare the great city, in which there are more than six score thousand persons, and also much cattle?* And what is still more parallel to this passage, in *St. Matthew*, ch. 10. *Are not two sparrows sold for a farthing? And yet one of them shall not fall to the ground, without your father.*

Yet

BOOK XV. HOMER'S *ILIAD*. 149

Yet hear my counsel, and his worst withstand ;
 The *Greeks* main body to the fleet command ;
 But let the few whom brisker spirits warm,
 Stand the first onset, and provoke the storm : 335
 Thus point your arms ; and when such foes appear,
 Fierce as he is, let *Hector* learn to fear.

The warrior spoke, the list'ning *Greeks* obey,
 Thick'ning their ranks, and form a deep array.
 Each *Ajax*, *Teucer*, *Merion*, gave command, 340
 The valiant leader of the *Cretan* band,
 And *Mars*-like *Meges* : These the chiefs excite,
 Approach the foe, and meet the coming fight.
 Behind, unnumber'd multitudes attend,
 To flank the navy, and the shores defend. 345
 Full on the front the pressing *Trojans* bear,
 And *Hector* first came tow'ring to the war.
Phæbus himself the rushing battel led ;
 A veil of clouds involv'd his radiant head :
 High-held before him, *Jove's* enormous shield 350
 Portentous shone, and shaded all the field,
Vulcan to *Jove* th' immortal gift consign'd,
 To scatter hosts, and terrify mankind.
 The *Greeks* expect the shock ; the clamours rise
 From diff'rent parts, and mingle in the skies. 355
 Dire was the hiss of darts, by heroes flung,
 And arrows leaping from the bow-string sung ;

150 HOMER'S ILIAD. BOOK XV.

These drink the life of gen'rous warriors slain;
 Those guiltless fall, and thirst for blood in vain.
 As long as *Phæbus* bore unmov'd the shield, 360
 Sate doubtful Conquest hov'ring o'er the field;
 But when aloft he shakes it in the skies,
 Shouts in their ears, and lightens in their eyes,
 Deep horror seizes ev'ry *Grecian* breast,
 Their force is humbled, and their fear confess. 365
 So flies a herd of oxen, scatter'd wide,
 No swain to guard 'em, and no day to guide,
 When two fell lions from the mountain come,
 And spread the carnage thro' the shady gloom.
 Impending *Phæbus* pours around 'em fear, 370
 And *Troy* and *Hellor* thunder in the rear.
 Heaps fall on heaps: the slaughter *Hellor* leads;
 First great *Arcefilas*, then *Sticbius* bleeds;
 One to the bold *Dæotians* ever dear,
 And one *Mensibæus*' friend, and fam'd compeer. 375

V. 362. *But when aloft he shakes.*] *Apollo* in this passage, by this mere shaking his *Ægis*, without acting offensively, annoys and puts the *Greeks* into disorder. *Eustatius* thinks that such a motion might possibly create the same confusion, as hath been reported by historians to proceed from *panic fears*: or that it might intimate some dreadful confusion in the air, and a noise issuing from thence; a notion which seems to be warranted by *Apollo's* out-cry, which presently follows in the same verse. But perhaps we need not go so far to account for this fiction of *Homer*: The fight of a hero's armour often has the like effect in an Epic Poem: The shield of Prince *Arthur* in *Spenser* works the same wonders with this *Ægis* of *Apollo*.

Medon and Iäfus, Æneas sped;
 his sprung from Phelus, and th' Athenians led;
 the hapless Medon from Oileus came;
 him Ajax honour'd with a brother's name,
 who' born of lawless love: From home expell'd, 380
 banish'd man, in Phylacè he dwell'd,
 press'd by the vengeance of an angry wife,
 his ends, at last, his labours and his life.
 Eclyßes next, Polydamas o'erthrew;
 and thee, brave Clonius! great Agenor slew. 385
 Paris, Deiochus inglorious dies,
 pierc'd thro' the shoulder as he basely flies.
 Achilles' arm laid Ecbius on the plain;
 stretch'd on one heap, the victors spoil the slain.
 The Greeks dismay'd, confus'd, disperse or fall, 390
 some seek the trench, some skulk behind the wall,
 While these fly trembling, others pant for breath,
 and o'er the slaughter stalks gigantick Death.
 In rush'd bold Hector, gloomy as the night;
 he bids to plunder, animates the fight, 395

V. 386. By Paris, Deiochus inglorious dies,
 Pierc'd thro' the shoulder as he basely flies.

There is one that falls under the spear of Paris, smitten in the extremity of his shoulder as he was flying. This gives occasion to a pretty observation of Eustatbius, that this is the only Greek who falls, with a wound in the back; so careful is Homer of the honour of his countrymen. And this remark will appear not ill grounded, if we accept the death of Eioneus in the beginning of lib. 6.

Points to the fleet: For by the Gods, who flies,
 Who dares but linger, by this hand he dies ;
 No weeping sister his cold eye shall close,
 No friendly hand his fun'ral pyre compose.
 Who stops to plunder, in this signal hour, 400
 The birds shall tear him, and the dogs devour.
 Furious he said; the smarting scourge rebounds;
 The courfers fly; the smoaking chariot bounds:
 The hosts rush on; loud clamours shake the shore;
 The horses thunder, Earth and Ocean roar! 405
 Apollo, planted at the trench's bound,
 Push'd at the bank: down sunk th' enormous mound:
 Roll'd in the ditch the heapy ruin lay;
 A sudden road! a long and ample way.

V. 396. *For by the Gods, who flies, &c.*] It sometimes happens (says Longinus) that a writer in speaking of some person, all on a sudden puts himself in that other's place, and acts his part; a figure which marks the impetuosity and hurry of passion. It is this which Homer practises in these verses; the Poet stops his narration, forgets his own person, and instantly, without any notice, puts this precipitate menace into the mouth of his furious and transported hero. How must his discourse have languished, had he staid to tell us, *Hector then said these, or the like words?* Instead of which, by this unexpected transition he prevents the reader, and the transition is made before the Poet himself seems sensible he had made it. The true and proper place for this figure is when the time presses, and when the occasion will not allow of any delay: It is elegant then to pass from one person to another, as in that of Hecataeus. *The berald, extremely discontented at the orders he had received, gave command to the Heraclidæ to withdraw.*—*It is no way in my power to help you; if therefore you would not perish intirely, and if you would not involve me too in your ruin, depart, and seek a retreat among some other people.* Longinus, chap. 23.

BOOK XV. *HOMER'S ILIAD.* 153

O'er the dread fosse (a late-imperious space) 410

Now steeds, and men, and cars, tumultuous pass.

The wond'ring crouds the downward level trod:

Before them flam'd the shield, and march'd the God.

Then with his hand he shook the mighty wall;

And lo! the turrets nod, the bulwarks fall. 415

Easy, as when ashore an infant stands,

And draws imagin'd houses in the sands;

The sportive wanton, pleas'd with some new play,

Sweeps the flight works, and fashion'd domes away.

Thus vanish'd, at thy touch, the tow'rs and walls; 420

The toil of thousands in a moment falls.

The *Grecians* gaze around with wild despair.

Confus'd, and weary all the pow'rs with pray'r;

Exhort their men, with praises, threats, commands;

And urge the Gods, with voices, eyes, and hands. 425

Experienc'd *Nestor* chief obtests the skies,

And weeps his country with a father's eyes.

V. 416. *As when ashore an infant stands.*] This simile of the sand is inimitable; it is not easy to imagine any thing more exact and emphatical to describe the tumbling and confus'd heap of a wall, in a moment. Moreover the comparison here taken from sand is the juster, as it rises from the very place and scene before us. For the wall here demolished, as it was founded on the coast, must needs border on the sand; wherefore the similitude is borrowed immediately from the subject matter under view. *Eustathius.*

O *Jove*! if ever, on his native shore,
 One *Greek* enrich'd thy shrine with offer'd gore;
 If e'er, in hope our country to behold, 430
 We paid the fattest firklings of the fold;
 If e'er thou sign'ft our wishes with thy nod
 Perform the promise of a gracious God!
 This day, preserve our navies from the flame,
 And save the reliques of the *Grecian* name. 435
 Thus pray'd the sage: Th' Eternal gave consent,
 And peals of thunder shook the firmament.
 Presumptuous *Troy* mistook the accepting sign,
 And catch'd new fury at the voice divine.

V. 428. *O Jove! if ever, &c.*] The form of *Nestor's* prayer in this place resembles that of *Cbryses* in the first book. And it is worth remarking, that the Poet well knew what shame and confusion the reminding one of past benefits is apt to produce. From the same topick *Achilles* talks with his mother, and *Troilus* herself accosts *Jove*; and likewise *Pheenix*, where he holds a parley with *Achilla*. This righteous prayer hath its wished accomplishment. *Eustathius*.

V. 438. *Presumptuous Troy mistook the sign.*] The thunder of *Jupiter* is designed as a mark of his acceptance of *Nestor's* prayers, and a sign of his favour to the *Greeks*, However, there being nothing in the prodigy particular to the *Greeks*, the *Trojans* expound it in their own favour, as they seem warranted by their present success. This self-partiality of men in appropriating to themselves the protection of heaven, has always been natural to them. In the same manner *Virgil* makes *Turnus* explain the Transformation of the *Trojan* ships into nymphs as an ill omen to the *Trojans*.

*Trojans hæc monstra petunt, his Juppiter ipse
 Auxilium solitum eripuit.*——

History furnishes many instances of oracles, which by reason of this partial interpretation, have proved an occasion to lead men into great misfortunes: It was the case of *Cræsus* in his wars with *Cyrus*; and a like mistake engaged *Pyrrhus* to make war upon the *Romans*.

As,

BOOK XV. *HOMER'S ILIAD.* 155

As, when black tempests mix the seas and skies, 440

The roaring deeps in watry mountains rise,

Above the sides of some tall ship ascend,

Its womb they deluge, and its ribs they rend :

Thus loudly roaring, and o'er-pow'ring all,

Mount the thick *Trojans* up the *Grecian* Wall ; 445

Legions on legions from each side arise :

Thick sound the keels ; the storm of arrows flies.

Fierce on the ships above, the cars below,

These wield the mace, and those the jav'lin throw.

While thus the thunder of the battel rag'd, 450

And lab'ring armies round the works engag'd ;

Still in the tent *Patroclus* fate, to tend

The good *Eurypylus*, his wounded friend.

He sprinkles healing balms, to anguish kind,

And adds discourse, the med'cine of the mind. 455

But when he saw, ascending up the fleet,

Victorious *Troy* ; then, starting from his seat,

With bitter groans his sorrows he express,

He wrings his hands, he beats his manly breast.

Tho' yet thy state require redress (he cries) 460

Depart I must : What horrors strike my eyes ?

V. 448. *On the ships above, the cars below.*] This is a new sort of battel, which *Homer* has never before mentioned ; the *Greeks* on their ships, and the *Trojans* in their chariots, as on a plain. *Eusebius*.

Charg'd

Charg'd with *Achilles'* high commands I go,
 A mournful witness of this scene of woe :
 I haste to urge him, by his country's care,
 To rise in arms, and shine again in war. 465
 Perhaps some fav'ring God his soul may bend ;
 The voice is pow'rful of a faithful friend.

He spoke ; and speaking, swifter than the wind
 Sprung from the tent, and left the war behind.
 Th' embody'd *Greeks* the fierce attack sustain, 470
 But strive, tho' numerous, to repulse in vain.
 Nor could the *Trojans*, thro' that firm array,
 Force, to the fleet and tents, th' impervious way.
 As when a shipwright, with *Palladian* art,
 Smooths the rough wood, and levels ev'ry part ; 475
 With equal hand he guides his whole design,
 By the just rule, and the directing line :
 The martial leaders, with like skill and care,
 Preserv'd their line, and equal kept the war.
 Brave deeds of arms thro' all the ranks were try'd, 480
 And ev'ry ship sustain'd an equal tide.

V. 472. *Nor could the Trojans*———*Force to the fleet and tents th' impervious way.*] *Homer* always marks distinctly the place of battel; he here shews us clearly, that the *Trojans* attacked the first line of the fleet that stood next the wall, or the vessels which were drawn foremost on the land: These vessels were a strong rampart to the tents which were pitched behind, and to the other line of the navy, which stood nearer to the sea; to penetrate therefore to the tents, they must necessarily force the first line, and defeat the troops which defended it. *Enslatinius.*

BOOK XV. *HOMER'S ILIAD.* 157

At one proud bark, high-tow'ring o'er the fleet
Ajax the great, and god-like *Hector* meet;
 For one bright prize the matchless chiefs contend;
 Nor this the ships can fire, nor that defend; 485
 One kept the shore, and one the vessel trod;
 That fix'd as Fate, this acted by a God.

The son of *Clytus* in his daring hand,
 The deck approaching, shakes a flaming brand;
 But pierc'd by *Telamon's* huge lance expires; 490
 Thund'ring he falls, and drops th' extinguish'd fires.
 Great *Hector* view'd him with a sad survey,
 As stretch'd in dust before the stern he lay.

Oh! all of *Trojan*, all of *Lycian* race!
 Stand to your arms, maintain this arduous space. 495
 Lo! where the son of royal *Clytus* lies,
 Ah save his arms, secure his obsequies!

This said, his eager jav'lin sought the foe:
 But *Ajax* shunn'd the meditated blow.
 Not vainly yet the forceful lance was thrown; 500
 It stretch'd in dust unhappy *Lycophron*:

An exile long, sustain'd at *Ajax's* board,
 A faithful servant to a foreign lord;
 In peace, in war, for ever at his side,
 Near his lov'd master, as he liv'd, he dy'd. 505
 From the high poop he tumbles on the sand,
 And lies a lifeless load, along the land.

158 *HOMER'S ILIAD.* Book XV.

With anguish *Ajax* views the piercing fight,
And thus inflames his brother to the fight.

Teucer, behold! extended on the shore 510

Our friend, our lov'd companion! now no more!

Dear as a parent, with a parent's care
To fight our wars, he left his native air.

This death deplor'd to *Hector's* rage we owe;
Revenge, revenge it on the cruel foe. 515

Where are those darts on which the Fates attend?
And where the bow which *Phœbus* taught to bend?

Impatient *Teucer*, hast'ning to his aid,
Before the chief his ample bow display'd;
The well-stor'd quiver on his shoulders hung: 520
Then hiss'd his arrow, and the bow-string sung.

Clytus, *Pisenor's* son, renown'd in fame,
(To thee, *Polydamas*! an honour'd name)
Drove thro' the thickest of the embattel'd plains
The startling steeds, and shook his eager reins. 525

As all on glory ran his ardent mind,
The pointed death arrests him from behind:
Thro' his fair neck the thrilling arrow flies;
In youth's first bloom reluctantly he dies.

Hurl'd from the lofty seat, at distance far, 530
The headlong coursers spurn his empty car;
Till sad *Polydamas* the steeds restrain'd,
And gave, *Astynous*, to thy careful hand;

Then,

BOOK XV. *HOMER'S ILIAD.* 159 .

Then, fir'd to vengeance, rush'd amidst the foe,
 Rage edg'd his sword, and strengthen'd every blow. 535

Once more bold *Teucer*, in his country's cause,
 At *Hector's* breast a chosen arrow draws ;
 And had the weapon found the destin'd way,
 Thy fall, great *Trojan* ! had renown'd that day.
 But *Hector* was not doom'd to perish then : 540

Th' all-wise Disposer of the fates of men,
 (Imperial *Jove*) his present death withstands ;
 Nor was such glory due to *Teucer's* hands.
 At his full stretch as the tough string he drew,
 Struck by an arm unseen, it burst in two ; 545
 Down dropp'd the bow: the shaft with brazen head
 Fell innocent, and on the dust lay dead.

Th' astonish'd archer to great *Ajax* cries ;
 Some God prevents our destin'd enterprize:
 Some God, propitious to the *Trojan* foe, 550
 Has, from my arm unfailing, struck the bow,
 And broke the nerve my hands had twin'd with art,
 Strong to impel the flight of many a dart.

Since heav'n commands it (*Ajax* made reply)
 Dismiss the bow, and lay thy arrows by ; 555
 Thy arms no less suffice the lance to wield,
 And quit the quiver for the pond'rous shield.
 In the first ranks indulge thy thirst of fame,
 Thy brave example shall the rest inflame.

Fierce as they are, by long successes vain; 560
 To force our fleet, or ev'n a ship to gain,
 Asks toil, and sweat, and blood: Their utmost might
 Shall find its match—No more: 'Tis ours to fight.

Then *Teucer* laid his faithless bow aside;
 The fourfold buckler o'er his shoulder ty'd; 565
 On his brave head a crested helm he plac'd,
 With nodding horse-hair formidably grac'd;
 A dart, whose point with brass refulgent shines,
 The warrior wields; and his great brother joins.

This *Hector* saw, and thus express'd his joy. 570
 Ye troops of *Lycia*, *Dardanus*, and *Troy*!
 Be mindful of yourselves, your ancient fame,
 And spread your glory with the navy's flame.
Jove is with us; I saw his hand, but now,
 From the proud archer strike his vaunted bow. 575
 Indulgent *Jove*! how plain thy favours shine,
 When happy nations bear the marks divine!
 How easy then, to see the sinking state
 Of realms accurst, deserted, reprobate!
 Such is the fate of *Greece*, and such is ours: 580
 Behold, ye warriors, and exert your pow'rs.
 Death is the worst; a fate which all must try;
 And, for our country, 'tis a bliss to die.

The

V. 582. *Death is the worst, &c.*] It is with very great address, that to the bitterness of death, he adds the advantages that were to accrue.

The gallant man, tho' slain in fight he be,
 Yet leaves his nation safe, his children free; 585
 Entails a debt on all the grateful state;
 His own brave friends shall glory in his fate;
 His wife live honour'd, all his race succeed;
 And late posterity enjoy the deed!
 This rous'd the soul in ev'ry Trojan breast: 590
 The godlike *Ajax* next his *Greeks* address.
 How long, ye warriors of the *Argive* race,
 (To gen'rous *Argos* what a dire disgrace!)

accrue after it. And the ancients are of opinion, that it would be as advantageous for young soldiers to read this lesson, concise as it is, as all the volumes of *Tyrtæus*, wherein he endeavours to raise the spirits of his countrymen. *Homer* makes a noble enumeration of the parts wherein the happiness of a city consists. For having told us in another place, the three great evils to which a town, when taken, is subject; 'the slaughter of the men, the destruction of the place by fire, the leading of their wives and children into captivity: now he reckons up the blessings that are contrary to those calamities. To the slaughter of the men indeed he makes no opposition; because it is not necessary to the well-being of a city, that every individual should be saved, and not a man slain. *Eusebîus*.

V. 591. *The godlike Ajax next.*] The oration of *Hector* is more splendid and shining than that of *Ajax*, and also more solemn, from his sentiments concerning the favour and assistance of *Jupiter*. But that of *Ajax* is the more politick, fuller of management, and apter to persuade; for it abounds with no less than seven generous arguments to inspire resolution. He exhorts his people even to death, from the danger to which their navy was exposed, which if once consumed, they were never like to get home. And as the *Trojans* were bid to die, so he bids his men dare to die likewise; and indeed with great necessity, for the *Trojans* may recruit after the engagement, but for the *Greeks*, they had no better way than to hazard their lives; and if they should gain nothing else by it, yet at least they would have a speedy dispatch, not a lingering and dilatory destruction. *Eusebîus*.

How

How long, on these curs'd confines will ye lie,

Yet undetermin'd, or to live, or die !

595

What hopes remain, what methods to retire,

If once your vessels catch the *Trojan* fire?

Mark how the flames approach, how near they fall,

How *Hector* calls, and *Troy* obeys his call!

Not to the dance that dreadful voice invites.

600.

It calls to death, and all the rage of fights.

'Tis now no time for wisdom or debates ;

To your own hands are trusted all your fates ;

And better far in one decisive strife,

One day should end our labour, or our life;

605

Than keep this hard-got inch of barren sands,

Still press'd, and press'd by such inglorious hands.

The lift'ning *Grecians* feel their leader's flame,

And ev'ry kindling bosom pants for fame.

Then mutual slaughters spread on either side ;

610

By *Hector* here the *Phocian Schedius* dy'd ;

There pierc'd by *Ajax*, sunk *Laodamas*,

Chief of the foot, of old *Antenor's* race.

Polydamas laid *Otus* on the sand,

The fierce commander of th' *Epcian* band.

615

His lance bold *Meges* at the victor threw ;

The victor stooping, from the death withdrew ;

(That valu'd life, \odot *Phæbus*! was thy care)

But *Cræsmus*' bosom took the flying spear:

His

BOOK XV. *HOMER'S ILIAD.* 163

His corps fell bleeding on the flipp'ry shore; 620

His radiant arms triumphant *Meges* bore.

Dolops, the son of *Lampus* rushes on,

Sprung from the race of old *Laomedon*,

And fam'd for prowess in a well-fought field;

He pierc'd the centre of his sounding shield: 625

But *Meges*, *Phyleus*' ample breast plate wore,

(Well known in fight on *Selles*' winding shore,

For King *Euphetes* gave the golden mail,

Compact, and firm with many a jointed scale)

Which oft, in cities storm'd, and battels won, 630

Had sav'd the father, and now saves the son.

Full at the *Trojan*'s head he urg'd his lance,

Where the high plumes above the helmet dance,

New ting'd with *Tyrian* die: In dust below

Shorn from the crest, the purple honours glow. 635

Meantime their fight the *Spartan* King survey'd,

And stood by *Meges*' side, a sudden-aid,

Thro' *Dolops*' shoulder urg'd his forceful dart,

Which held its passage thro' the panting heart,

And issu'd at his breast. With thund'ring sound 640

The warrior falls, extended on the ground.

In rush the conqu'ring *Greeks* to spoil the slain:

But *HeAor*'s voice excites his kindred train;

The hero most, from *Hicetaon* sprung,

Fierce *Melanippus*, gallant, brave, and young. 645

He

He (e'er to *Troy* the *Grecians* cross'd the main)
 Fed his large oxen on *Percote's* plain ;
 But when oppress'd, his country claim'd his care,
 Return'd to *Ilion*, and excell'd in war :
 For this, in *Priam's* court he held his place, 650
 Belov'd no less than *Priam's* royal race.
 Him *Hector* singled, as his troops he led,
 And thus inflam'd him, pointing to the dead.

Lo *Melanippus* ! lo where *Doleps* lies ;
 And is it thus our royal kinsman dies ? 655
 O'ermatch'd he falls ; to two at once a prey,
 And lo ! they bear the bloody arms away !
 Come on — a distant war no longer wage,
 But hand to hand thy country's foes engage :
 'Till *Greece* at once, and all her glory end ; 660
 Or *Ilion* from her tow'ry height descend,
 Heav'd from the lowest stone ; and bury all
 In one sad sepulchre, one common fall.

Hector (this said) rush'd forward on the foes :
 With equal ardour *Melanippus* glows : 665
 Then *Ajax* thus — Oh *Greeks* ! respect your fame,
 Respect yourselves, and learn an honest shame :
 Let mutual rev'rence mutual warmth inspire,
 And catch from breast to breast the noble fire.
 On valour's side the odds of combat lie, 670
 The brave live glorious, or lamented die ;

The

BOOK XV. HOMER'S *ILIAD*. 165

The wretch that trembles in the field of fame,
 Meets death, and worse than death, eternal shame.
 His gen'rous sense he not in vain imparts ;
 sunk, and rooted in the *Grecian* hearts. 675
 They join, they throng, they thicken at his call,
 And flank the navy with a brazen wall ;
 Shields touching shields, in order blaze above,
 And stop the *Trojans*, tho' impell'd by *Jove*.
 The fiery *Spartan* first, with loud applause, 680
 Arms the bold son of *Nestor* in his cause.
 There (he said) in arms a youth like you,
 Strong to fight, so active to pursue ?
 Why stand you distant, nor attempt a deed ?
 Lift the bold lance, and make some *Trojan* bleed. 685
 He said, and backward to the lines retir'd ;
 Worth rush'd the youth, with martial fury fir'd,
 Beyond the foremost ranks ; his lance he threw,
 And round the black battalions cast his view.
 The troops of *Troy* recede with sudden fear, 690
 While the swift jav'lin hiss'd along in air.

V. 677. *And flank'd the navy with a brazen wall.*] The Poet
 has built the *Grecians* a new sort of wall out of their arms ; and
 perhaps one might say, it was from this passage *Apollo* borrowed that
 oracle which he gave to the *Athenians* about their wall of wood ; in
 the manner the *Spartans* were said to have a wall of bones : If so,
 we must allow the God not a little obliged to the Poet. *Eustathius*.

Advancing

Advancing *Melanippus* met the dart
 With his bold breast, and felt it in his heart:
 Thund'ring he falls; his falling arms resound,
 And his broad buckler rings against the ground. 695
 The victor leaps upon his prostrate prize;
 Thus on a Roe the well-breath'd beagle flies,
 And rends his side, fresh-bleeding with the dart
 The distant hunter sent into his heart.

Observing *Hector* to the rescue flew; 700
 Bold as he was, *Antilochus* withdrew.
 So when a savage, ranging o'er the plain,
 Has torn the shepherd's dog, or shepherd swain;
 While conscious of the deed, he glares around,
 And hears the gath'ring multitude resound, 705
 Timely he flies the yet-untasted food,
 And gains the friendly shelter of the wood.
 So fears the youth; all *Troy* with shouts pursue,
 While stones and darts in mingled tempest flew;
 But enter'd in the *Grecian* ranks, he turns 710
 His manly breast, and with new fury burns.

Now on the fleet the tides of *Trojans* drove,
 Fierce to fulfil the stern decrees of *Jove*:
 The Sire of Gods, confirming *Thetis'* pray'r,
 The *Grecian* ardour quench'd in deep despair; 715
 But lifts to glory *Troy's* prevailing bands,
 Swells all their hearts, and strengthens all their hands.

In *Ida*'s top he waits with longing eyes,
 To view the navy blazing to the skies;
 Then, nor 'till then, the scale of war shall turn, 720
 The *Trojans* fly, and conquer'd *Ilios* burn.
 These fates revolv'd in his almighty mind,
 He raises *Hector* to the work design'd,
 And him with more than mortal fury glow,
 And drives him, like a lightning, on the foe. 725
 O *Mars*, when human crimes for vengeance call,
 Shakes his huge jav'lin, and whole armies fall.
 Not with more rage a conflagration rolls,
 Wraps the vast mountains, and involves the poles.
 He foams with wrath; beneath his gloomy brow 730
 Like fiery meteors his red eye-balls glow:
 The radiant helmet on his temples burns,
 Waves when he nods, and lightens as he turns:

V. 723. *He raises Hector, &c.*] This picture of *Hector*, impuls'd by *Jupiter*, is a very finished piece, and excels all the drawings of his hero which *Homer* has given us in so various attitudes. He is here represented as an instrument in the hand of *Jupiter*, to bring about those designs the God had long projected: And as his fatal hour now approaches, *Jove* is willing to recompense his hasty death with this short-liv'd glory. Accordingly, this being the last scene of victory he is to appear in, the Poet introduces him with all imaginable pomp, and adorns him with all the terror of a conqueror: His eyes sparkle with fire, his mouth foams with fury, his figure is compared to the God of War, his rage is equalled to a conflagration and a storm, and the destruction he causes is resembled to that which a lion makes among the herds. The Poet, by this heap of comparisons, raises the idea of the hero higher than any simple description could reach.

For *Jove* his splendour round the Chief had thrown,
 And cast the blaze of both the hosts on one. 735
 Unhappy glories! for his fate was near,
 Due to stern *Pallas*, and *Pelides'* spear:
 Yet *Jove* deferr'd the death he was to pay,
 And gave what fate allow'd, the honours of a day!
 Now all on fire for fame, his breast, his eyes 740
 Burn at each foe, and single ev'ry prize;
 Still at the closest ranks, the thickest fight,
 He points his ardour, and exerts his might.
 The *Grecian* Phalanx moveless as a tow'r
 On all sides batter'd, yet resists his pow'r: 745
 So some tall rock o'erhangs the hoary main,
 By winds assail'd, by billows beat in vain,
 Unmov'd it hears, above, the tempest blow,
 And sees the watry mountains break below.
 Girt in surrounding flames, he seems to fall 750
 Like fire from *Jove*, and bursts upon them all:

V. 736. ——— *His fate was near* ——— *Due to stern Pallas.*] It may be asked, what *Pallas* has to do with the *Fates*, or what Power has she over them? *Homer* speaks thus, because *Minerva* has already resolved to succour *Achilles*, and deceive *Hector* in the combat between these two heroes, as we find in book 22. Properly speaking, *Pallas* is nothing but the knowledge and wisdom of *Jove*, and it is wisdom which presides over the counsels of his providence; therefore she may be look'd upon as drawing all things to the fatal term to which they are decreed. *Dacier*.

Book XV. HOMER'S ILLIAD. 169

Bursts as a wave that from the clouds impends,
And swell'd with tempests on the ship descends ;

White

V. 752. *Bursts as a wave, &c.*] *Longinus*, observing that oftentimes the principal beauty of writing consists in the judicious assembling together of the great circumstances, and the strength with which they are marked in the proper place, chuses this passage of *Homer* as a plain instance of it. "Where (says that noble critick) in describing the terror of a tempest, he takes care to express whatever are the accidents of most dread and horror in such a situation : He is not content to tell us that the mariners were in danger, but he brings them before our eyes, as in a picture, upon the point of being every moment overwhelmed by every wave ; nay, the very words and syllables of the description, give us an image of their peril." He shews, that a Poet of less judgment would amuse himself in less important circumstances, and spoil the whole effect of the image by minute, ill-chosen, or superfluous particulars. Thus *Aratus* endeavouring to refine upon that line,

And instant death on ev'ry wave appears !

He turn'd it thus,

A slender plank preserves them from their fate.

Which, by flourishing upon the thought, has lost the loftiness and terror of it, and is so far from improving the image, that it lessens and vanishes in his management. By confining the danger to a single line, he has scarce left the shadow of it ; and indeed the word *preserves* takes away even that. The same critick produces a fragment of an old poem on the *Arimaspians*, written in this false taste, whose author, he doubts not, imagined he had said something wonderful in the following affected verses. I have done my best to give them the same turn, and I believe there are those who will not think them bad ones.

*Ye pow'rs ! what madness ! How on ships so frail,
(Tremendous thoughts) can thoughtless mortals sail ?
For stormy seas they quit the pleasing plain,
Plant woods in waves, and dwell amidst the main,
Far o'er the deep (a trackless path) they go,
And wander oceans, in pursuit of woe.*

White are the decks with foam ; the winds aloud
 Howl o'er the masts, and sing thro' ev'ry shroud : 755
 Pale, trembling, tir'd, the sailors freeze with fears;
 And instant death on ev'ry wave appears.
 So pale the *Greeks* the eyes of *Hector* meet,
 The chief so thunders, and so shakes the fleet.

As when a lion, rushing from his den, 760
 Amidst the plain of some wide-water'd fen,
 (Where num'rous oxen, as at ease they feed,
 At large expatiate o'er the ranker mead ;)
 Leaps on the herds before the herdsman's eyes ;
 The trembling herdsman far to distance flies : 765
 Some lordly bull (the rest dispers'd and fled)
 He singles out ; arrests, and lays him dead.
 Thus from the rage of *Jove*-like *Hector* flew
 All *Greece* in heaps ; but one he seiz'd, and slew :

Mycenian Periphetes, a mighty name, 770
 In wisdom great, in arms well known to fame ;
 The minister of stern *Eurystheus'* ire
 Against *Alcides*, *Copreus* was his fire :
 The son redeem'd the honours of the race,
 A son as gen'rous as the fire was base ; 775

*No ease their hearts, no rest their eyes can find,
 On heav'n their looks, and on the waves their mind ;
 Sunk are their spirits, while their arms they rear ;
 And Gods are weary'd with their fruitless pray'r.*

BOOK XV. HOMER'S ILIAD. 171

O'er all his country's youth conspicuous far
 In ev'ry virtue, or of peace or war :
 But doom'd to *Hektor's* stronger force to yield !
 Against the margin of his ample shield
 He struck his hasty foot : his heels up-sprung ; 780
 Supine he fell ; his brazen helmet rung.
 On the fall'n Chief th' invading *Trojan* prest,
 And plung'd the pointed jav'lin in his breast.
 His circling friends, who strove to guard too late
 Th' unhappy hero ; fled, or shar'd his fate. 785

Chas'd from the foremost line, the *Grecian* train
 Now man the next, receding tow'rd the main :
 Wedg'd in one body at the tents they stand,
 Wall'd round with sterns, a gloomy desp'rate band.
 Now manly shame forbids th' inglorious flight ; 790
 Now fear itself confines them to the fight :
 Man courage breathes in man ; but *Nestor* most
 (The sage preserver of the *Grecian* host)
 Exhorts, adjures, to guard these utmost shores ;
 And by their parents, by themselves, implóres. 795

O friends ! be men : your gen'rous breasts inflame
 With mutual honour, and with mutual shame !

Think

V. 796. *Nestor's speech.* This popular harangue of *Nestor* is justly extoll'd as the strongest and most persuasive piece of oratory imaginable. It contains in it every motive by which men can be affected ; the preservation of their wives and children, the secure possessions of their fortunes, the respect of their living parents, and the due regard

Think of your hopes, your fortunes ; all the care
Your wives, your infants, and your parents share :

Think of each living father's rev'rend head ; 800

Think of each ancestor with glory dead ;

Absent, by me they speak, by me they sue ;

They ask their safety, and their fame, from you :

The Gods their fates on this one action lay,

And all are lost, if you desert the day. 805

He spoke, and round him breath'd heroic fires ;

Minerva seconds what the sage inspires.

The mist of darkness *Jove* around them threw

She clear'd, restoring all the war to view ;

for the memory of those that were departed : By these he diverts the
Grecians from any thoughts of flight in the article of extreme peril.
Eustatius.

This noble exhortation is finely imitated by *Tasso*, *Jerusalem*, l. 10.

———O valoroso, hor via con questa

Faccia, e ritor la preda a noi rapita.

L' imagine ad alcuno in mente desta,

Glia la figura quasi, e glie l' addita

De la pregante patria e de la mesta

Supplice famigliuola sbigottita.

Crede (dicea) che la tua patria spieghi

Per la mia lingua in tai parole i pregi.

Guarda tu le mie leggi, e i sacri tempi

Fà ch' io del sangue mio non bagni, e lavi,

Afficura le virgini da gli empj,

E i sepokbri, e le cinere de gli avi:

A te piangendo i lor passati tempi

Monstran la bianca chioma i vecchi gravi :

A tē la moglie, e le mammelle, e'l petto,

La carne, e i figli, e'l marital suo letto,

A Spelman

XV. HOMER'S ILLIAD. 173

A ray shot beaming o'er the plain, 810
 Hew'd the shores, the navy, and the main :
 They saw, and all who fly, or fight,
 One wide-opening to the blaze of light.
 In the field, great *Ajax*, strikes their eyes,
 Of majestic, and his ample size : 815
 A'round his mace with studs of iron crown'd,
 Twenty cubits long he swings around ;
 Lights like others fix'd to certain stands,
 Like a moving tow'r above the bands ;
 On the decks with vast gigantick stride, 820
 As if a hero stalks from side to side.
 As a horseman from the watry mead
 In the manage of the bounding steed)
 Four fair coursers, practis'd to obey,
 In the great city thro' the publick way ; 825
 Safe

14. *First of the field, great Ajax.*] In this book, *Homer*, to
 give value of *Hector*, gives him *Neptune* for an antagonist ; and
 that of *Ajax*, he first oppos'd to him *Hector*, supported by
 and now the same *Hector* impelled and seconded by *Jupiter*.
 These are strokes of a master-hand. *Eustathius*.

24. *Drives four fair coursers, &c.*] The comparison which
 here introduces, is a demonstration that the art of mounting
 managing horses was brought to so great a perfection in these
 times, that one man could manage four at once, and leap from
 the other even when they run full speed. But some object,
 the custom of riding was not known in *Greece* at the time of
Jan war : Besides, they say the comparison is not just, for the
 are said to run full speed, whereas the ships stand firm and
 ed. Had *Homer* put the comparison in the mouth of one of
 the Greeks, the objection had been just, and he guilty of an incon-

Safe in his art, as side by side they run,
 He shifts his seat, and vaults from one to one;
 And now to this, and now to that he flies;
 Admiring numbers follow with their eyes.
 From ship to ship thus *Ajax* swiftly flew, 830
 No less the wonder of the warring crew.
 As furious *Hector* thunder'd threats aloud,
 And rush'd enrag'd before the *Trojan* croud:
 Then swift invades the ships, whose beaky prores
 Lay rank'd contiguous on the bending shores: 835
 So the strong eagle from his airy height,
 Who marks the swans or cranes embody'd flight,
 Stoops down impetuous, while they light for food,
 And stooping, darkens with his wings the flood.
Jove leads him on with his almighty hand, 840
 And breathes fierce spirits in his following band.
 The warring nations meet, the battel roars,
 Thick beats the combate on the sounding prores.
 Thou would'st have thought, so furious was their fire,
 No force could tame them, and no toil could tire; 845

efficiency: but it is he himself who speaks: Saddle-horses were in use in his age, and any poet may be allowed to illustrate pieces of antiquity by images familiar to his times. This is sufficient for the first objection; nor is the second more reasonable; for it is not absolutely necessary, that comparisons should correspond in every particular; it suffices if there be a general resemblance. This is only introduced to shew the agility of *Ajax*, who passes swiftly from one vessel to another, and is therefore entirely just. *Eusebius*.

As if new vigour from new fights they won,
 And the long battel was but then begun.
 Greece yet unconquer'd, kept alive the war,
 Secure of death, confiding in despair;
 Troy in proud hopes, already view'd the main 850
 Bright with the blaze, and red with heroes slain!
 Like strength is felt from hope, and from despair,
 And each contends, as his were all the war.

'Twas thou, bold *Hector*! whose resistless hand
 First seiz'd a ship on that contested strand; 855
 The same which dead *Protesilaüs* bore,
 The first that touch'd th' unhappy *Trojan* shore:
 For this, in arms the warring nations stood,
 And bath'd their gen'rous breasts with mutual blood.
 No room to poize the lance, or bend the bow; 860
 But hand to hand, and man to man they grow:
 Wounded they wound; and seek each other's hearts
 With faulchions, axes, swords, and shorten'd darts.
 The faulchions ring, shields rattle, axes sound,
 Swords flash in air, or glitter on the ground; 865
 With streaming blood the slipp'ry shores are dy'd,
 And slaughter'd heroes swell the dreadful tide.

V. 856. *The same which dead Protesilaüs bore.*] *Homer* feigns that *Hector* laid hold on the ship of the dead *Protesilaüs*, rather than on that of any other, that he might not disgrace any of his *Grecian* Generals. *Eustatbius*.

Still raging *Heſtor* with his ample hand
Grasps the high ſtern, and gives this loud command.

Haste, bring the flames! the toil of ten long years 870
Is finish'd; and the day decid'd appears!

This happy day with acclamations greet,

Bright with destruction of yon' hostile fleet.

The coward counsels of a tim'rous throng

Of rev'rend dotards, check'd our glory long: 875

Too long *Jove* lull'd us with lethargic charms,

But now in peals of thunder calls to arms:

In this great day he crowns our full desires,

Wakes all our force, and seconds all our fires.

V. 874. *The coward counsels of a tim'rous throng
Of rev'rend dotards —*]

Homer adds this with a great deal of art and prudence, to answer beforehand all the objections which he well foreſaw might be made, becauſe *Heſtor* never till now attacks the *Grecians* in their camp, or endeavours to burn their navy. He was retained by the elders of *Troy*, who frozen with fear at the ſight of *Achilles*, never ſuffered him to march from the ramparts. Our Author forgets nothing that has the reſemblance of truth; but he had yet a farther reaſon for inſerting this, as it exalts the glory of his principal hero: Theſe elders of *Troy* thought it leſs difficult to defeat the *Greeks*, though defended with ſtrong entrenchments, while *Achilles* was not with them; than to overcome them without entrenchments when he aſſiſted them. And this is the reaſon that they prohibited *Heſtor* before, and permit him now, to ſally upon the enemy. *Dacier*.

V. 877. *But now Jove calls to arms, &c.*] *Heſtor* ſeems to be ſenſible of an extraordinary impulse from heaven, ſignified by theſe words, the moſt mighty hand of *Jove* puſhing him on. It is no more than any other perſon would be ready to imagine, who ſhould riſe from a ſtate of diſtreſs or indolence, into one of good fortune, vigour, and activity. *Buſarbius*

BOOK XV. HOMER'S ILIAD: 177

He spoke—the warriors, at his fierce command, 880

Pour a new deluge on the *Grecian* band.

Ev'n *Ajax* paus'd (so thick the jav'lines fly):

Step'd back, and doubted or to live, or die.

Yet where the oars are plac'd, he stands to wait

What chief approaching dares attempt his fate: 885

Ev'n to the last, his naval charge defends,

Now shakes his spear, now lifts, and now protends:

Ev'n yet, the *Greeks* with piercing shouts inspires,

Amidst attacks, and deaths, and darts, and fires.

O friends! O heroes! names for ever dear, 890

Once sons of *Mars*, and thunderbolts of war!

Ah!

[V. 890. *The speech of Ajax.*] There is great strength, closeness, and spirit in this speech, and one might (like many critics) employ a whole page in extolling and admiring it in general terms. But sure the perpetual rapture of such commentators, who are always giving us exclamations instead of criticisms, may be a mark of great admiration, but of little judgment. Of what use is this either to a reader who has a taste, or to one who has not? To admire a fine passage, is what the former will do without us, and what the latter cannot be taught to do by us. However we ought gratefully to acknowledge the good-nature of most people, who are not only pleased with this superficial applause given to fine passages, but are likewise inclined to transfer to the critick, who only points at these beauties, part of the admiration justly due to the Poet. This is a cheap and easy way to fame, which many writers ancient and modern have pursued with great success: Formerly indeed this sort of authors had modesty, and were humbly content to call their performances only *Florilegia* or *Poesies*: But some of late have passed such collections on the world for criticisms of great depth and learning, and seem to expect the same flowers should please us better, in these paltry nosegays of their own making up, than in the native gardens where they grew. As this practice of extolling without giving reasons is very convenient for most writers, so it excellently suits the ignorance or laziness of most readers, who will come into any sentiment rather than take the trouble of refuting it. Thus the compliment is mutual.

Ah! yet be mindful of your old renown,
 Your great forefathers virtues and your own.
 What aids expect you in this utmost strait!
 What bulwarks rising between you and fate? 895
 No aids, no bulwarks your retreat attend,
 No friends to help, no city to defend.
 This spot is all you have, to lose or keep;
 There stand the *Trojans*, and here rolls the deep.
 'Tis hostile ground you tread; your native lands 900
 Far, far from hence: your fates are in your hands.
 Raging he spoke; nor farther wastes his breath,
 But turns his jav'lin to the work of death.
 Whate'er bold *Trojan* arm'd his daring hands,
 Against the sable ships with flaming brands, 905
 So well the chief his naval weapon sped,
 The luckless warrior at his stern lay dead:
 Full twelve, the boldest, in a moment fell,
 Sent by great *Ajax* to the shades of hell.

tual: For as such criticks do not tax their readers with any thought
 go understand them, so their readers in return, advance nothing in
 opposition to such criticks. They may go roundly on, admiring and
 exclaiming in this manner; *What an exquisite spirit of poetry*—
How beautiful a circumstance—*What delicacy of sentiments*—
With what art has the Poet—*In how sublime and just a manner*
How finely imagined—*How wonderfully beautiful and por-*
tical—And so proceed, without one reason to interrupt the course
 of their elegance, most comfortably and ignorantly apostrophising to
 the end of the chapter.



THE
SIXTEENTH BOOK
OF THE
ILIAD.





THE ARGUMENT.

The sixth battel : The acts and death of
Patroclus.

PATROCLUS (*in pursuance of the request of Nestor in the eleventh book*) intreats Achilles to suffer him to go to the assistance of the Greeks with Achilles's troops and armour. He agrees to it, but at the same time charges him to content himself with rescuing the fleet, without farther pursuit of the enemy. The armour, horses, soldiers, and officers of Achilles are described. Achilles offers a libation for the success of his friend, after which Patroclus leads the Myrmidons to battel. The Trojans at the sight of Patroclus in Achilles's armour, taking him for that hero, are cast into the utmost consternation : He beats them off from the vessels, Hector himself flies, Sarpedon is kill'd, tho' Jupiter was averse to his fate. Several other particulars of the battel are describ'd ; in the heat of which, Patroclus, neglecting the orders of Achilles, pursues the foe to the walls of Troy ; where Apollo repulses and disarms him, Euphorbus wounds him, and Hector kills him : which concludes the book.

THE



Achilles Mov'd with y^e Misfortunes of y^e Greeks & having obtain'd leave
 shilles to go to their relief, puts on y^e armour of that Prince
 makes Libations to Jupiter for his happy Returne B. 15





THE
* SIXTEENTH BOOK
OF THE
I L I A D.

SO warr'd both armies on th' ensanguin'd shore,
While the black vessels smok'd with human gore;
Meantime *Patroclus* to *Achilles* flies;
The streaming tears fall copious from his eyes;

Not

* We have at the Entrance of this book one of the most beautiful parts of the *Iliad*. The two different characters are admirably sustain'd in the dialogue of the two heroes, wherein there is not a period but strongly marks not only their natural temper, but that particular disposition of mind in either, which arises from the present state of affairs. We see *Patroclus* touch'd with the deepest compassion for the misfortune of the *Greeks*, (whom the *Trojans* had forc'd to retreat to their ships, and which ships were

Not faster, trickling to the plains below,
From the tall rock the fable waters flow.

on the point of burning) prostrating himself before the vessel of *Achilles*, and pouring out his tears at his feet. *Achilles*, struck with the grief of his friend, demands the cause of it. *Patroclus*, pointing to the ships, where the flames already began to rise, tells him he is harder than the rocks or sea which lay in prospect before them, if he is not touch'd with so moving a spectacle, and can see in cold blood his friends perishing before his eyes. As nothing can be more natural and affecting than the speech of *Patroclus*, so nothing is more lively and picturesque than the attitude he is here describ'd in.

The *Pathetic* of *Patroclus*'s speech is finely contrasted by the *Fierci* of that of *Achilles*. While the former is melting with sorrow for his countrymen; the utmost he can hope from the latter, is but to borrow his armour and troops; to obtain his personal assistance he knows is impossible. At the very instant that *Achilles* is mov'd to ask the cause of his friend's concern, he seems to say that nothing could deserve it but the death of their fathers; and in the same breath speaks of the total destruction of the *Greeks* as of too slight a cause for tears. *Patroclus*, at the opening of this speech, dares not name *Agamemnon* even for being wounded; and after he has tried to bend him by all the arguments that could affect an human breast, concludes by supposing that some oracle or supernatural inspiration is the cause that withholds his arms. What can match the fierceness of his answer? Which implies, that not the oracles of heaven itself should be regarded, if they stood in competition with his resentment: That if he yields, it must be thro' his own mere motive: The only reason he has ever to yield, is that nature itself cannot support anger eternally: And if he yields now, it is only because he had before determin'd to do so at a certain time, (*Il.* 9. v. 773:). That time was not 'till the flames should approach to his own ships, 'till the last article of danger, and that not of danger to *Greeks*; but to himself. Thus his very pity has the sternest qualifications in the world: After all, what is it he yields to? only to suffer his friend to go in his stead, just to save them from present ruin; but he expressly forbids him to proceed any farther in their assistance, than barely to put out the fires, and secure his own and his friends return into their country: And all this concludes with a wish, that (if it were possible) every *Greek* and every *Trojan* might perish except themselves. Such is that *wraith* of *Achilles*, that more than wrath, as the *Greek* *μῆνις* implies, which *Homer* has painted in so strong a colouring.

Divine

Divine *Pelides*, with compassion mov'd,
Thus spoke, indulgent to his best belov'd.

Patroclus, say, what grief thy bosom bears,
That flows so fast in these unmanly tears? NO
No girl, no infant whom the mother keeps
From her lov'd breast, with fonder passion weeps;

Not

V. 8. *Indulgent to his best belov'd.*] The friendship of *Achilles* and *Patroclus* is celebrated by all antiquity: And *Homer*, notwithstanding the anger of *Achilles* was his profess'd subject, has found the secret to discover, thro' that very anger, the softer parts of his character. In this view we shall find him generous in his temper, despising gain and booty, and as far as his honour is not concern'd, fond of his mistress, and easy to his friend: Not proud, but when injur'd; and not more revengeful when ill used, than grateful and gentle when respectfully treated. "*Patroclus*," (says *Philostratus*, "who probably grounds his assertion on some: "ancient tradition) was not so much elder than *Achilles* as to pretend to direct him, but of a tender, modest, and unassuming nature: constant and diligent in his attendance, and seeming to have no affections but those of his friends." The same author has a very pretty passage, where *Ajax* is introduced inquiring of *Achilles*, "Which of all his warlike actions were the most difficult and dangerous to him?" He answers, Those which he undertook for the sake of his friends. And which (continues *Ajax*) were the most pleasing and easy? The very same, replies *Achilles*. He then asks him, Which of all the wounds he ever bore in battle was the most painful to him? *Achilles* answers, That which he receiv'd from *Hector*. But *Hector*, says *Ajax*, never gave you a wound. Yes, replies *Achilles*, a mortal one, when he slew my friend *Patroclus*."

It is said in the life of *Alexander the Great*, that when that Prince visited the monuments of the heroes at *Troy*, and placed a crown upon the tomb of *Achilles*; his friend *Hebæstion* placed another on that of *Patroclus*, as an intimation of his being to *Alexander* what the other was to *Achilles*. On which occasion the saying of *Alexander* is recorded; *That Achilles was happy indeed, for having had such a Friend to love him living, and such a Poet to celebrate him dead.*

V. 11. *No girl, no infant, &c.*] I know the obvious translation of this passage makes the comparison consist only in the tears of the infant,

184 HOMER'S ILLAD: BOOK XVI.

Not more the mother's soul that infant warms,
 Clung to her knees, and reaching at her arms,
 Than thou hast mine! Oh tell me, to what end 15
 Thy melting sorrows thus pursue thy friend?

Griev'st thou for me, or for my martial band?
 Or come sad tidings from our native land?
 Our fathers live, (our first, most tender care)
 Thy good *Menæti*us breathes the vital air, 20
 And hoary *Peleus* yet extends his days;
 Pleas'd in their age to hear their children's praise.

Or may some meaner cause thy pity claim?
 Perhaps yon' reliques of the *Grecian* name,
 Doom'd in their ships to sink by fire and sword, 25
 And pay the forfeit of their haughty Lord?
 Whate'er the cause, reveal thy secret care,
 And speak those sorrows which a friend would share.

A sigh, that instant, from his bosom broke,
 Another follow'd, and *Patroclus* spoke. 30

infant, applied to those of *Patroclus*. But certainly the idea of the simile will be much finer, if we comprehend also in it the mother's fondness and concern, awaken'd by this uneasiness of the child, which no less aptly corresponds with the tenderness of *Achilles* on the sight of his friend's affliction. And there is yet a third branch of the comparison, in that pursuit, and constant application the infant makes to the mother, in the same manner as *Patroclus* follows *Achilles* with his grief, 'till he forces him to take notice of it. I think (all these circumstances laid together) nothing can be more affecting or exact in all its views, than this similitude; which, without that regard, has perhaps seem'd but low and trivial to an unreflecting reader.

Let

Let Greece at length with pity touch thy breast,
Thyself a Greek; and, once, of Greeks the best!
Lo! ev'ry chief that might her fate prevent,
Lies pierc'd with wounds, and bleeding in his tent.
Eurpylus, Tydides, Atreus' son, 35 }
And wise Ulysses, at the navy groan }
More for their country's wounds, than for their own. }
Their

V. 31. *Let Greece at length with pity touch the breast.*] The commentators labour to prove that the words in the original, which begin this speech, *Μὴ μίσην, Βέε not angry*, are not meant to desire *Achilles* to bear no farther resentment against the *Greeks*, but only not to be displeas'd at the tears which *Patroclus* sheds for their misfortune. *Patroclus* (they say) was not so imprudent to begin his intercession in that manner, when there was need of something more insinuating. I take this to be an excess of refinement: The purpose of every period in his speech is to persuade *Achilles* to lay aside his anger: why then may he not begin by desiring it? The whole question is, whether he may speak openly in favour of the *Greeks* in the first half of the verse, or in the latter? For in the same line he represents their distress.

———— τοῖον γὰρ ἄλλος βίβινκεν Ἀχαιῖς.

'Tis plain he treats him without much reserve, calls him implacable, inexorable, and even mischievous (for *αἰσχροπρία* implies no less.) I don't see wherein the Caution of this speech consists; it is a generous, unartful petition, whereof *Achilles*'s nature would much more approve, than of all the artifice of *Ulysses*, (to which he express'd his hatred in the ninth book, v. 412.)

V. 35. Eurpylus, Tydides, Atreus' son,
And wise Ulysses. ———]

Patroclus in mentioning the wounded Princes to *Achilles*, takes care not to put *Agamemnon* first, lest that odious name striking his ear on a sudden, should shut it against the rest of his discourse: Neither does he name him last, for fear *Achilles* dwelling upon it should fall

186 *HOMER'S ILIAD.* Book XVI.

Their pain, soft asp of phylaccy can ease,

Thy heart alone no knives appease.

May never rage like thine my soul enslave,

40

O grant it vain ' unprofitably leave!

Thy country lighted in her last distress,

What friend, what man, from thee shall hope redress?

No——men unborn, and ages yet behind,

Shall curse that force, that unforgiving mind.

45

O man un pitying! if of man thy race;

But sure thou spring'st not from a soft embrace,

Nor ever anxious here can'st thy birth,

Nor ever under Goddess brought thee forth.

Some rugged rock's hard entrails gave thee form,

50

And raging seas produc'd thee in a storm,

A cruel well-fitting that tempestuous kind,

So rough thy manners, so untam'd thy mind.

If some dire Oracle thy breast alarm,

If ought from Jove, or Pallas, stop thy arm,

55

Some beam of comfort yet on Greece may shine,

If I but lead the Myrmidonian line:

into passion: But he slides it into the middle, mixing and confounding it with the rest, that it might not be taken too much notice of, and that the names which precede and follow it may diminish the hatred it might excite. Wherefore he does not so much as accompany it with an epithet.

I think the foregoing remark of *Engelstius* is very ingenious, and I have given into it so far, as to chuse rather to make *Petrarch* call him *Aeneas* son than *Aeneides*, which yet farther softens it; since thus it might as well be imagin'd he spoke of *Mammon*, as

Clad

BOOK XVI. *HOMER'S ILIAD.* 187

Clad in thy dreadful arms if I appear,
 Proud *Troy* shall tremble, and desert the war:
 Without thy person *Greece* shall win the day, 60
 And thy mere image chase her foes away.
 Press'd by fresh forces, her o'erlabour'd train
 Shall quit the ships, and *Greece* respire again.

Thus, blind to fate! with supplicating breath,
 Thou beg'st his arms, and in his arms thy death. 65
 Unfortunately good! a boding sigh
 Thy friend return'd; and with it, this reply.

Patroclus! thy *Achilles* knows no fears;
 Nor words from *Jove*, nor *Oracles* he hears;
 Nor aught a mother's caution can suggest; 70
 The tyrant's pride lies rooted in my breast.
 My wrongs, my wrongs, my constant thought engage,
 Those, my sole oracles, inspire my rage:

V. 61. *And thy mere image chase her foes away.*] It is hard to conceive a greater compliment, or one that could more touch the warlike ambition of *Achilles*, than this which *Homer* puts into the mouth of *Patroclus*. It was also an encomium which he could not suspect of flattery; since the person who made it desires to hazard his life upon the security that the enemy could not support the sight of the very armour of *Achilles*: And indeed *Achilles* himself seems to entertain no less a thought, in the answer to this speech, where he ascribes the flight of *Troy* to the blazing of his helmet: a circumstance wonderfully fine, and nobly exalting the idea of this hero's terrible character. Besides all this, *Homer* had it in his view to prepare hereby the wonderful incident that is to ensue in the eighteenth book, where the very sight of *Achilles* from his ship turns the fortune of the war.

I made him tyrant : gave him pow'r to wrong
 Ev'n me : I felt it ; and shall feel it long. 75

The maid, my black-ey'd maid, he forc'd away,
 Due to the toils of many a well-fought day ;
 Due to my conquest of her father's reign ;
 Due to the votes of all the *Grecian* train.

From me he forc'd her ; me, the bold and brave ; 80
 Disgrac'd, dishonour'd, like the meanest slave.

But bear we this—the wrongs I grieve are past ;
 'Tis time our fury should relent at last :

I fix'd its date ; the day I wish'd appears :

Now *Hector* to my ships his battel bears, 85 }

The flames my eyes, the shouts invade my ears.

Go then, *Patroclus* ! court fair honour's charms

In *Troy*'s fam'd fields, and in *Achilles*' arms :

Lead forth my martial *Myrmidons* to fight,

Go save the fleets, and conquer in my right. 90

See the thin reliques of their baffled band,

At the last edge of yon' deserted land !

Behold all *Ilium* on their ships descends ;

How the cloud blackens, how the storm impends !

It was not thus, when, at my fight amaz'd, 95

Troy saw and trembled, as this helmet blaz'd :

Had not th' injurious King our friendship lost,

Yon' ample trench had bury'd half her host, .

No camps, no bulwarks now the *Trojans* fear,
 Those are not dreadful, no *Achilles* there: 100
 No longer flames the lance of *Tydeus'* son;
 No more your Gen'ral calls his Heroes on:
Hector, alone, I hear; his dreadful breath
 Commands your slaughter, or proclaims your death.
 Yet now, *Patroclus*, issue to the plain; 105
 Now save the ships, the rising fires restrain,
 And give the *Greeks* to visit *Greece* again. }

V. 101. *No longer flames the lance of Tydeus' son.* By what *Achilles* here says, joining *Diomedes* to *Agamemnon* in this taunting reflection, one may justly suspect there was some particular disagreement and emulation between these two Heroes. This we may suppose to be the more natural, because *Diomedes* was of all the *Greeks* confessedly the nearest in fame and courage to *Achilles*, and therefore the most likely to move his envy, as being the most likely to supply his place. The same sentiments are to be observ'd in *Diomedes* with regard to *Achilles*; he is always confident in his own valour, and therefore in their greatest extremities he no where acknowledges the necessity of appeasing *Achilles*, but always in council appears most forward and resolute to carry on the war without him. For this reason he was not thought a fit ambassador to *Achilles*; and upon return from the embassy, he breaks into a severe reflection, not only upon *Achilles*, but even upon *Agamemnon* who had sent this embassy to him. *I wish thou hadst not sent these supplications and gifts to Achilles; his insolence was extreme before; but now his arrogance will be intolerable; let us not mind whether he goes or stays, but do our duty and prepare for the battle.* Eustathius observes, that *Achilles* uses this particular expression concerning *Diomedes*.

Οὐ γὰρ Τυδείδῃ Διομήδῃ ἐπαλάμην
 Μαίνεται ἰγχεῖν ———

because it was the same boasting expression *Diomedes* had apply'd to himself, *Il.* 8. v. 111. of the original. But this having been said only to *Nestor* in the heat of fight, how can we suppose *Achilles* had notice of it? This observation shews the great diligence, if not the judgment, of the good Archbishop.

But

But heed my words, and mark a friend's command
Who trusts his fame and honours in thy hand,
And from thy deeds expects, th' *Achaian* host 110
Shall render back the beauteous maid he lost:
Rage uncontroll'd thro' all the hostile crew,
But touch not *Hektor*, *Hektor* is my due.

Tho'

V. 112. *Shall render back the beauteous maid.*] But this is what the *Greeks* had already offer'd to do, and which he has refus'd; this then is an inequality in *Achilles's* manners. Not at all: *Achilles* is still ambitious; when he refused these presents, the *Greeks* were not low enough, he would not receive them till they were reduced to the last extremity, and till he was sufficiently revenged by their losses. *Dacier*.

V. 113. *But touch not Hector.*] This injunction of *Achilles* is highly correspondent to his ambitious character: He is by no means willing that the conquest of *Hektor* should be achiev'd by any hand but his own: In that point of glory he is jealous even of his dearest Friend. This also wonderfully strengthens the idea we have of his implacability and resentment; since at the same time that nothing can move him to assist the *Greeks* in the battle, we see it is the utmost force upon his nature to abstain from it, by the fact he manifests, lest any other should subdue this hero.

The verse I am speaking of,

Τὸν ἄλλος ἰδέμεν αὐτὸ δ' ἔκρυπτο ἰσχυρὸν χυψέμεν,

is cited by *Digmes Laertius* as *Homer's*, but not found to be in the editions before that of *Barnes's*. It is certainly one of the instructions of *Achilles* to *Patroclus*, and therefore properly placed in this speech; but I believe better after

αὐτὸν δ' αἰσθάνε δῖος ἱέρων,

than where he has inserted it four lines above: For *Achilles's* instructions not beginning till v. 83.

Παῖδά δ' ὅς τιν' ἴδῃ μέλας ῥαῖνός ἐστι φέρει θέλει,

BOOK XVI. *HOMER'S ILIAD.* 191

Tho' *Jove* in thunder should command the war,
Be just, consult my glory, and forbear. 115
The fleet once sav'd, desist from farther chase,
Nor lead to *Ilion's* walls the *Grecian* race;
Some adverse God, thy rashness may destroy;
Some God, like *Phœbus*, ever kind to *Troy*.
Let *Greece* redeem'd from this destructive strait, 120
Do her own work, and leave the rest to fate.
Oh! would to all th' immortal pow'rs above,
Apollo, *Pallas*, and almighty *Jove*!

That

it is not so proper to divide this material one from the rest. Whereas (according to the method I propose) the whole context will lie in this order. *Obej my injunctions, as you consult my interest and honour. Make as great a slaughter of the Trojans as you will, but abstain from Hector. And as soon as you have repuls'd them from the ships, be satisfied and return: For it may be fatal to pursue the victory to the walls of Troy.*

V. 115. *Consult my glory, and forbear.*] *Achilles* tells *Patroclus*, that if he pursues the foe too far, whether he shall be victor or vanquished, it must prove either way prejudicial to his glory. For by the former, the *Greeks* having no more need of *Achilles's* aid, will not restore him his captive, nor try any more to appease him by presents: By the latter, his arms would be left in the enemy's hands, and he himself upbraided with the death of *Patroclus*. *Dacier*.

V. 122. *Oh! would to all, &c.*] *Achilles* from his overflowing gall, vents this execration: The *Trojans* he hates as professed enemies, and he detests the *Grecians* as people who had with calmness overlooked his wrongs. Some of the antient critics not entering into the manners of *Achilles*, would have expunged this imprecation, as uttering an universal malevolence to mankind. This violence agrees perfectly with his implacable character. But one may observe at the same time the mighty force of friendship, if for the sake of his dear *Patroclus* he will protect and secure those *Greeks*, whose destruction he wishes. What a little qualifies this bloody wish, is,

That not one *Trojan* might be left alive,
And not a *Greek* of all the race survive; 125
Might only we the vast destruction shun,
And only we destroy th' accursed town!

Such conf'rence held the chiefs; while on the strand,
Great *Jove* with conquest crown'd the *Trojan* band.
Ajax no more the sounding storm sustain'd, 130
So thick, the darts an iron tempest rain'd :

On

that we may suppose it spoken with great unreservedness, as in secret, and between friends.

Monf. *de la Motte* has a lively remark upon the absurdity of this wish. Upon the supposition that *Jupiter* had granted it, if all the *Trojans* and *Greeks* were destroy'd, and only *Achilles* and *Patroclus* left to conquer *Troy*, he asks what would be the victory without any enemies, and the triumph without any spectators? But the answer is very obvious; *Homer* intends to paint a man in passion; the wishes and schemes of such an one are seldom conformable to reason; and the manners are preserved the better, the less they are represented to be so.

This brings into my mind that curse in *Shakspeare*, where that admirable master of nature makes *Northumberland*, in the rage of his passion, wish for an universal destruction.

——— *Now let not nature's hand*
Keep the wild flood confin'd! Let order die,
And let the world no longer be a stage
To feed contention in a ling'ring act:
But let one spirit of the first born Cain
Reign in all bosoms, that each heart being set
On bloody courses, the rude scene may end,
And darkness be the burier of the dead!

V. 130. *Ajax* no more, &c.] This description of *Ajax* wearied out with battel, is a passage of exquisite life and beauty: Yet what I think nobler than the description itself, is what he says at the end of it, that his hero even in this excess of fatigue and languor, could

On his tir'd arm the weighty buckler hung ;
 His hollow helm with falling jav'lins rung,
 His breath, in quick, short pantings, comes, and goes ;
 And painful sweat from all his members flows. 135
 Spent and o'erpower'd, he barely breathes at most ;
 Yet scarce an army stirs him from his post :
 Dangers on dangers all around him grow,
 And toil to toil, and woe succeeds to woe.

could scarce be moved from his post by the efforts of a whole army. *Virgil* has copied the description very exactly, *Æn.* 9.

*Ergo nec clypeo juvenis subsistere tantum
 Nec dextra valet : injectis sic undique telis
 Obruitur. Strepit assidue cava tempora circum
 Tinnitu galea, & saxis solida æra fatiscunt :
 Discussæque jubæ capiti, nec sufficit umbo
 Ictibus : ingeminant bastis & Troës, & ipse
 Fulmineus Mnestheus ; tum toto corpore sudor
 Liquitur, & piceum, nec respirare potestas,
 Flumen agit ; fessos quatit æger anbelitus artus.*

The circumstances which I have marked in a different character are improvements upon *Homer*, and the last verse excellently expresses, in the short catching up of the numbers, the quick, short panting, represented in the image. The reader may add to the comparison an imitation of the same place in *Tasso*, *Cant.* 9. *St.* 97.

*Fatto intanto hà il soldan cio, ch'è concesso
 Fare a terrena forza, hor piu non puote :
 Tutto e sangue e sudore ; un grave, e spesso
 Anelar gli ange il petto, e i fianche scote.
 Langue sotto lo scudo il braccio oppresso,
 Gira la destra il ferro in pigre rote ;
 Spessa, e non taglia, e divenendo ottuso
 Perduto il brando omai di brando hà l'uso.*

194 HOMER'S ILIAD. BOOK XVI.

Say, Muses, thron'd above the starry frame, 140

How first the navy blaz'd with Trojan flame?

Stern Hector wav'd his sword: and standing near

Where furious Ajax ply'd his ashen spear,

Full on the lance a stroke so justly sped,

That the broad faulchion lopp'd its brazen head: 145

His pointleß spear the warrior shakes in vain;

The brazen head falls sounding on the plain.

Great Ajax saw, and own'd the hand divine,

Confessing Jove, and trembling at the sign;

Warn'd, he retreats. Then swift from all sides pour 150

The hissing brands; thick streams the fiery show'r;

V. 148. *Great Ajax saw, and own'd the hand divine,
Confessing Jove, and trembling at the sign.*]

In the Greek there is added an explication of this sign, which has no other allusion to the action, but a very odd one in a single phrase or metaphor.

——— ὃ ῥα πύργῳ μάχης ἐπὶ μῆδεα κτεῖρε
Ζεὺς ὑψιβεμέτης, Τρώεσσι δὲ βέλτεο νίκην.

Which may be translated,

*So seem'd their bodies cut off by heav'n's high Lord,
So doom'd to fall before the Trojan sword.*

Chapman endeavours to account for the meanness of this conceit, by the gross wit of *Ajax*; who seeing the head of his lance cut off, took it into his fancy, that *Jupiter* would in the same manner cut off the counsels and schemes of the *Greeks*. For to understand this far fetched apprehension gravely, as the commentators have done, is indeed (to use the words of *Chapman*) most dull and *Ajantical*. I believe no man will blame me for leaving these lines out of the text.

O'er the high stern the curling volumes rise,
 And sheets of rolling smoke involve the skies,
 Divine *Achilles* view'd the rising flames,
 And smote his thigh, and thus aloud exclaims. 155
 Arm, arm, *Patroclus* ! Lo, the blaze aspires !
 The glowing ocean reddens with the fires.
 Arm, e'er our vessels catch the spreading flame ;
 Arm, e'er the *Grecians* be no more a name ;
 I haste to bring the troops—The hero said ; 160
 The friend with ardour and with joy obey'd.
 He cas'd his limbs in brass ; and first around
 His manly legs, with silver buckles bound
 The clasping greaves ; then to his breast applies
 The flaming cuirass, of a thousand dyes ; 165
 Emblaz'd with studs of gold his faulchion shone
 In the rich belt, as in a starry zone :

V. 154. *Achilles view'd the rising flames.*] This event is prepared with a great deal of art and probability. That effect which a multitude of speeches was not able to accomplish, one lamentable spectacle, the sight of the flames, at length brings to pass, and moves *Achilles* to compassion. This it was (say the ancients) that moved the tragedians to make visible representations of misery ; for the spectators beholding people in unhappy circumstances, find their souls more deeply touch'd, than by all the strains of rhetoric. *Eustatius*.

V. 162. *He cas'd his limbs in brass, &c.*] *Homer* does not amuse himself here to describe these arms of *Achilles* at length, for besides that the time permits it not, he reserves this description for the new armour which *Thetis* shall bring that hero ; a description which will be placed in a more quiet moment, and which will give him all the leisure of making it, without requiring any force to introduce it. *Eustatius*.

Achilles' shield his ample shoulders spread,
Achilles' helmet nodded o'er his head :
 Adorn'd in all his terrible array, 170
 He flash'd around intolerable day.
 Alone, untouch'd, *Pelides'* Jav'lin stands,
 Not to be pois'd but by *Pelides'* hands;
 From *Pelion's* shady brow the plant intire
 Old *Chiron* rent, and shap'd it for his fire ; 175
 Whose son's great arm alone the weapon wields,
 The death of heroes, and the dread of fields.
 Then brave *Automedon* (an honour'd name,
 The second to his Lord in love and fame,
 In peace his friend, and partner of the war) 180
 The winged courfers harnes'd to the car.
Xanthus and *Balius*, of immortal breed,
 Sprung from the wind, and like the wind in speed ;
 Whom

V. 172. *Alone, untouch'd, Pelides' Jav'lin stands.*] This passage affords another instance of the stupidity of the commentators, who are here most absurdly inquisitive after the reasons why *Patroclus* does not take the spear, as well as the other arms of *Achilles*? He thought himself a very happy man, who first found out, that *Homer* had certainly given this spear to *Patroclus*, if he had not foreseen that when it should be lost in his future unfortunate engagement, *Vulcan* could not furnish *Achilles* with another; being a joiner, but only a smith. *Virgil*, it seems, was not so precisely acquainted with *Vulcan's* disability to profess the two trades; since he has, without any scruple, employed him in making a spear, as well as the other arms for *Aeneas*. Nothing is more obvious than this thought of *Homer*, who intended to raise the idea of his hero, by giving him such a spear as no other could wield: The description of it in this place is wonderfully pompous.

V. 183. *Sprung from the wind.*] It is a beautiful invention of the poet, to represent the wonderful swiftness of the horses of *Achilles*.

Whom the wing'd *Harpye*, swift *Podarge*, bore,
 By *Zephyr* pregnant on the breezy shore. 185
 Swift *Pedafus* was added to their side,
 (Once great *Aëtion's*, now *Achilles'* pride)
 Who, like in strength, in swiftness, and in grace,
 A mortal courser, match'd th' immortal race.

Achilles, by saying they were begotten by the western wind. This fiction is truly poetical, and very proper in the way of natural allegory. However, it is not altogether improbable our author might have designed it even in the literal sense: Nor ought the notion to be thought very extravagant in a Poet, since grave naturalists have seriously vouched the truth of this kind of generation. Some of them relate as an undoubted piece of natural history, that there was anciently a breed of this kind of horses in *Portugal*, whose dams were impregnated by a western wind: *Varro*, *Columella*, and *Pliny*, are all of this opinion. I shall only mention the words of *Pliny*, *Nat. Hist. lib. 8. cap. 42. Constat in Lusitania circa Olyssiponem oppidum, & Tagum amnem, equas Favonio flante obversas animalem concipere spiritum, idque partum fieri & gigni perniciosissimum*. See also the same author, *l. 4. c. 22. l. 16. c. 25*. Possibly *Homer* had this opinion in view, which we see has authority more than sufficient to give it place in poetry. *Virgil* has given us a description of this manner of conception, *Georgic 3*.

*Continuoque avidis ubi subdita flamma medullis,
 Vere magis (quia vere calor redit ossibus) illæ
 Ore omnes versæ in Zephyrum, stant rupibus altis,
 Exceptantque leves auras: & sæpe sine ullis
 Conjugiis, vento gravida (mirabile dictu)
 Saxa per & scopulos & depressas convalles
 Diffugiunt.*

V. 186. *Swift Pedafus was added to their side.*] Here was a necessity for a spare horse (as in another place *Nestor* had occasion for the same) that if by any misfortune one of the other horses should fall, there might be a fresh one ready at hand to supply his place. This is good management in the Poet, to deprive *Achilles* not only of his chariotter and his arms, but of one of his inestimable horses. *Eustathius*.

Achilles speeds from tent to tent, and warms 190
 His hardy *Myrmidons* to blood and arms.
 All breathing death, around their chief they stand,
 A grim, terrific formidable band :
 Grim as voracious wolves, that seek the springs
 When scalding thirst their burning bowels wrings, 195
 (When

V. 194. *Grim as voracious wolves, &c.*] There is scarce any picture in *Homer* so much in the savage and terrible way, as this comparison of the *Myrmidons* to wolves: It puts one in mind of the pieces of *Spagnoletti*, or *Salvator Rosa*: Each circumstance is made up of images very strongly coloured and horridly lively. The principal design is to represent the stern looks and fierce appearance of the *Myrmidons*, a gaunt and ghastly train of raw-bon'd bloody-minded fellows. But besides this, the Poet seems to have some farther view in so many different particulars of the comparison: Their eager desire of fight is hinted at by the wolves thirsting after water: Their strength and vigour for the battle is intimated by their being filled with food: And as these beasts are said to have their thirst sharper after they are gorged with prey; so the *Myrmidons* are strong and vigorous with ease and refreshment, and therefore more ardently desirous of the combat. This image of their strength is inculcated by several expressions both in the simile and the application, and seems design'd in contrast to the other *Greeks*, who are all wasted and spent with toil.

We have a picture much of this kind given us by *Milton*, lib. 10. where *Death* is let loose into the new creation, to glut his appetite, and discharge his rage upon all nature.

As when a flock
 Of ravenous fowls, tho' many a league remote,
 Against the day of battle, to a field
 Where armies lie encamp'd, come flying, hur'd
 With scent of living carcases, design'd
 For Death the following day, in bloody fight.
 So scented the grim feature, and upturn'd
 His nostril wide into the murky air,
 Sagacious of his quarry from afar.

And

BOOK XVI. HOMER'S ILIAD. 199

(When some tall stag, fresh slaughter'd in the wood,
Has drench'd their wide insatiate throats with blood)
To the black fount they rush, a hideous throng,
With paunch distended, and with lolling tongue,
Fire fills their eye, their black jaws belch the gore, 200
And gorg'd with slaughter, still they thirst for more.
Like furious rush'd the *Myrmidonian* crew,
Such their dread strength, and such their deathful view.

High in the midst the great *Achilles* stands,
Directs their order, and the war commands. 205
He, lov'd of *Jove*, had launch'd for *Ilium's* shores
Full fifty vessels, mann'd with fifty oars:
Five chosen leaders the fierce bands obey,
Himself supreme in valour, as in sway.

First march'd *Meneſſſheus*, of celestial birth, 210
Deriv'd from thee, whose waters wash the earth,
Divine

And by *Tasso*, *Canto 10. St. 2.* of the furious *Soldan* covered with blood, and thirsting for fresh slaughter.

*Cum dal chiuso ovil cacciato viene
Lupo tal' bor, che fugge, e si nasconde;
Che se ben del gran ventre omai ripiene
Ha l' ingorde voragini profonde.
Avido pur di sangue anco fuor tiene
La lingua, e'l fugge de la labbra immonde,
Tal' ei sen gia dopo il sanguigno stratio
De la sua cupa famo anco non satto.*

V. 211. Deriv'd from thee, whose waters, &c.] *Homer* seems resolved that every thing about *Achilles* shall be miraculous. We have

Divine *Sperchius* ! *Jove* descended flood !

A mortal mother mixing with a God.

Such was *Meneſtheus*, but miſcall'd by fame

The ſon of *Borus*, that eſpous'd the dame. 215

Eudorus next ; whom *Polymele* the gay

Fam'd in the graceful dance, produc'd to day.

Her, ſly *Cellenius* lov'd, on her would gaze,

As with ſwift ſtep ſhe form'd the running maze :

To her high chamber from *Diana's* quire, 220

The God purſu'd her, urg'd, and crown'd his fire.

The ſon confeſs'd his father's heav'nly race,

And heir'd his mother's ſwiftness in the chace.

Strong *Echeclus*, bleſt in all thoſe charms,

That pleas'd a God, ſucceeded to her arms ; 225

Not conſcious of thoſe loves, long hid from fame,

With gifts of price he fought and won the dame ;

have ſeen his very horſes are of celeftial origin ; and now his commanders, tho' vulgarly reputed the ſons of men, are repreſented as the real offspring of ſome deity. The Poet thus enhances the admiration of his chief hero by every circumſtance with which his imagination could furniſh him.

V. 220. *To her high chamber.*] It was the cuſtom of thoſe times to aſſign the uppermoſt rooms to the women, that they might be the farther remov'd from commerce : Wherefore *Penelope* in the *Odyssey* mounts up into a garret, and there ſits to her buſineſs. So *Priam*, in the ſixth book, v. 248. had chambers for the ladies of his court, under the roof of his palace.

The *Lacedæmonians* call'd theſe high apartments *ῥα*, and as the word alſo ſignifies *eggs*, 'tis probable it was this that gave occaſion to the fable of *Helen's* birth, who is ſaid to be born from an egg. *Euſtathius*.

Her

BOOK XVI. HOMER'S *ILIAD*. 201

Her secret offspring to her fire she bare;
Her fire careleſ'd him with a parent's care.

Piſander follow'd; matchleſs in his art 239
To wing the ſpear, or aim the diſtant dart;
No hand ſo ſure of all th' *Ematbian* line,
Or if a ſurer, great *Patroclus*! thine.



The fourth by *Phœnix*' grave command was grac'd;
Lærces' valiant offspring led the laſt. 235

Soon as *Achilles* with ſuperior care
Had call'd the chiefs, and order'd all the war,
This ſtern remembrance to his troops he gave:
Ye far-fam'd *Myrmidons*, ye fierce and brave!
Think with what threats you dar'd the *Trojan* throng, 240

Think what reproach theſe ears endur'd ſo long,

“ Stern ſon of *Pekus*, (thus ye us'd to ſay,

While reſtleſs, raging in your ſhips you lay)

“ Oh nurs'd with gall, unknowing how to yield!

“ Whoſe rage defrauds us of ſo fam'd a field. 245

“ If that dire fury muſt for ever burn,

“ What make we here? Return, ye Chiefs, return!”

Such were your words—Now warriors grieve no more.

Lo there the *Trojans*! bathe your ſwords in gore!

This day ſhall give you all your ſoul demands; 250

Glut all your hearts! and weary all your hands!

Thus while he rous'd the fire in ev'ry breaſt,

Close, and more close, the liſt'ning cohorts preſt;

202 *HOMER'S ILIAD.* BOOK XVI

Ranks wedg'd in ranks ; of arms a steely ring
 Still grows, and spreads, and thickens round the King. 255
 As when a circling wall the builder forms,
 Of strength defensive against wind and storms,
 Compacted stones the thick'ning work compose,
 And round him wide the rising structure grows.
 So helm to helm, and crest to crest they throng, 260
 Shield urg'd on shield, and man drove man along ;
 Thick, undistinguish'd plumes, together join'd,
 Float in one sea, and wave before the wind.

Far o'er the rest, in glitt'ring pomp appear
 There bold *Automedon* ; *Patroclus* here ; 265
 Brothers in arms, with equal fury fir'd ;
 Two friends, two bodies with one soul inspir'd.

But mindful of the Gods *Achilles* went
 To the rich coffer in his shady tent :
 There lay on heaps his various garments roll'd, 270
 And costly furs, and carpets stiff with gold,
 (The presents of the silver-footed dame)
 From thence he took a bowl, of antique frame,
 Which never man had stain'd with ruddy wine,
 Nor rais'd in off'rings to the pow'rs divine, 275
 But *Peleus'* son ; and *Peleus'* son to none
 Had rais'd in off'rings but to *Jove* alone.
 This ting'd with sulphur, sacred first to flame,
 He purg'd ; and wash'd it in the running stream.

Then

BOOK XVI. *HOMER'S ILIAD.* 203

Then cleans'd his hands ; and fixing for a space 280

His eyes on heaven, his feet upon the place

Of sacrifice, the purple draught he pour'd

Forth in the midst ; and thus the God implor'd.

O thou Supreme ! high thron'd all height above !

O great *Pelasgic, Dodonæan Jove !* 285

Who

V. 283. *And thus the God implor'd.*] Tho' the character of *Achilles* every where shews a mind sway'd with unbounded passions, and intirely regardless of all human authority and law ; yet he preserves a constant respect to the Gods, and appears as zealous in the sentiments and actions of piety as any hero of the *Iliad* ; who indeed are all remarkable this way. The present passage is an exact description and perfect ritual of the ceremonies on these occasions. *Achilles*, tho' an urgent affair call'd for his friend's assistance, would not yet suffer him to enter the fight, 'till in a most solemn manner he had recommended him to the protection of *Jupiter* : And this I think a stronger proof of his tenderness and affection for *Patroclus*, than either the grief he express'd at his death, or the fury he shew'd to revenge it.

V. 285. *Dodonæan Jove.*] The frequent mention of *Oracles* in *Homer* and the ancient Authors, may make it not improper to give the reader a general account of so considerable a part of the *Grecian* superstition ; which I cannot do better than in the words of my friend Mr. *Stanyan*, in his excellent and judicious abstract of the *Grecian* history.

“ The *Oracles* were rank'd among the noblest and most religious kinds of divination ; the design of them being to settle such an immediate way of converse with their Gods, as to be able by them not only to explain things intricate and obscure, but also to anticipate the knowledge of future events ; and that with far greater certainty than they could hope for from men, who out of ignorance and prejudice must sometimes either conceal or betray the truth. So that this became the only safe way of deliberating upon affairs of any consequence, either publick or private. Whether to proclaim war, or conclude a peace ; to institute a new form of government, or enact new laws ; all was to be done with the advice and approbation of the Oracle, whose determinations were always held sacred and inviolable. As to the causes of *Oracles*, *Jupiter* was look'd upon as the first cause of this,

Who 'midst surrounding frosts, and vapours chill,

Preside on bleak *Dodona's* vocal hill :

(Whose

“ and all other sorts of divination ; he had the book of fate before
 “ him, and out of that reveal'd either more or less, as he pleas'd,
 “ to inferior dæmons. But to argue more rationally, this way of
 “ access to the Gods has been branded as one of the earliest and
 “ grossest pieces of priestcraft, that obtain'd in the world. For the
 “ priests, whose dependance was on the Oracles, when they found
 “ the cheat had got sufficient footing, allow'd no man to consult the
 “ Gods without costly sacrifices and rich presents to themselves :
 “ And as few could bear this expence, it serv'd to raise their credit
 “ among the common people by keeping them at an awful distance.
 “ And to heighten their esteem with the better and wealthier sort,
 “ even they were only admitted upon a few stated days : By which
 “ the thing appear'd still more mysterious, and for want of this
 “ good management, must quickly have been seen thro', and fall to
 “ the ground. But whatever juggling there was as to the religious
 “ part, Oracles had certainly a good effect as to the publick ; being
 “ admirably suited to the genius of a people, who would join in the
 “ most desperate expedition, and admit of any change of govern-
 “ ment, when they understood by the Oracle it was the irresist-
 “ able will of the Gods. This was the method *Minos*, *Licurgus*,
 “ and all the famous law-givers took ; and indeed they found the
 “ people so intirely devoted to this part of religion, that it was ge-
 “ nerally the easiest, and sometimes the only way of winning them
 “ into a compliance. And then they took care to have them deli-
 “ ver'd in such ambiguous terms, as to admit of different construc-
 “ tions according to the exigency of the times : so that they were
 “ generally interpreted to the advantage of the state, unless some-
 “ times there happen'd to be bribery or flattery in the case ; as
 “ when *Demosthenes* complain'd that the *Pythia* spoke as *Philip*.
 “ would have her. The most numerous, and of greatest repute,
 “ were the Oracles of *Apollo*, who in subordination to *Jupiter*, was
 “ appointed to preside over, and inspire all sorts of prophets and
 “ diviners. And amongst these, the *Delpbian* challeng'd the first
 “ place, not so much in respect of its antiquity, as its perspicuity
 “ and certainty ; insomuch that the answers of the *Tripus* came to
 “ be us'd proverbially for clear and infallible truths. Here we must
 “ not omit the first *Pythia* or priestess of this famous Oracle in
 “ heroic verse. They found a secret charm in numbers, which
 “ made every thing look pompous and weighty. And hence it be-
 “ came the general practice of legislators and philosophers, to de-
 “ liver their laws and maxims in that dress : And scarce any thing
 “ in

(Whose groves, the *Selli*, race austere! surround,
Their feet unwash'd, their slumbers on the ground;)

Who

" in those ages was writ of excellence or moment but in verse. This
" was the dawn of poetry, which soon grew into repute; and so
" long as it serv'd to such noble purposes as religion and government,
" poets were highly honour'd, and admitted into a share of the ad-
" ministrations. But by that time it arriv'd to any perfection, they
" pursu'd more mean and servile ends; and as they prostituted their
" muse, and debas'd the subject, they sunk proportionably in their
" esteem and dignity. As to the history of Oracles, we find them
" mention'd in the very infancy of Greece, and it is as uncertain
" when they were finally extinct, as when they began. For they
" often lost their prophetick faculty for some time, and recover'd it
" again. I know 'tis a common opinion, that they were univer-
" sally silenc'd upon our Saviour's appearance in the world: And if
" the Devil had been permitted for so many ages to delude man-
" kind, it might probably have been so. But we are assur'd from
" history, that several of them continu'd 'till the reign of Julian
" the apostate, and were consult'd by him: And therefore I look
" upon the whole business as of human contrivance; an egregious
" imposture founded upon superstition, and carry'd on by policy and
" interest, 'till the brighter oracles of the holy scriptures dispell'd
" these mists of error and enthusiasm."

V. 285. Pelasgic, Dodonæan Jove.] *Achilles* invokes *Jupiter*
with these particular appellations, and represents to him the services
perform'd by these priests and prophets; making these honours,
paid in his own country, his claim for the protection of this Deity.
Jupiter was look'd upon as the first cause of all divination and
oracles, from whence he had the appellation of *πανομφαίος*,
Il. 8. v. 250. The first Oracle of *Dodona* was founded by the
Pelasgi, the most ancient of all the inhabitants of *Greece*, which is
confirm'd by this verse of *Hesiod*, preserv'd by the Scholiast on *Sophocles Trachin*.

Δωδώνην, φηγόν τε Πηλασγῶν ἔδραν ἦεν.

The Oaks of this place were said to be endow'd with voice, and
prophetick spirit; the priests who gave answers concealing them-
selves in these trees; a practice which the pious frauds of succeeding
ages have render'd not improbable.

V. 288. *Whose groves, the Selli, race austere, &c.*] *Homer* seems
to me to say clearly enough, that these priests lay on the ground and
forbore

Who hear, from rustling oaks, thy dark decrees ; 290
And catch the fates, low-whisper'd in the breeze.)

Hear,

Forbore the bath, to honour by these austerities the God they serv'd :
For he says, σοὶ νείεσσι ἀναρώμεσι; and this σοὶ can in my opinion only signify for you, that is to say, to please you, and for your honour. This example is remarkable, but I do not think it singular; and the earliest antiquity may furnish us with the like of pagans, who by an austere life try'd to please their Gods. Nevertheless I am obliged to say, that *Strabo*, who speaks at large of these *Selli* in his seventh book, has not taken this austerity of life for an effect of their devotion, but for a remain of the grossness of their ancestors; who being Barbarians, and fraying from country to country, had no bed but the earth, and never used a bath. But it is no way unlikely that what was in the first *Pelasgians* (who founded this Oracle) only custom and use, might be continu'd by these priests through devotion. How many things do we at this day see, which were in their original only ancient manner, and which are continu'd thro' zeal and a spirit of religion? It is very probable that these priests by this hard living had a mind to attract the admiration and confidence of a people who lov'd luxury and delicacy so much. I was willing to search into antiquity for the original of these *Selli*, priests of *Jupiter*, but found nothing so ancient as *Homer*; *Herodotus* writes in his second book, that the Oracle of *Dodona* was the ancientest in *Greece*, and that it was a long time the only one; but what he adds, that it was founded by an *Egyptian* woman, who was the priestess of it, is contradicted by this passage of *Homer*, who shews that in the time of the *Trojan* war this temple was serv'd by men call'd *Selli*, and not by women. *Strabo* informs us of a curious ancient tradition, importing, that this temple was at first built in *Thessaly*, that from thence it was carry'd into *Dodona*; that several women who had plac'd their devotion there, follow'd it; and that in process of time the priestesses used to be chosen from among the descendants of those women. To return to these *Selli*, *Sophocles*, who of all the *Greek* poets is he who has most imitated *Homer*, speaks in like manner of these priests in one of his plays, where *Hercules* says to his son *Hyllus*; "I will declare to thee a new Oracle, which perfectly agrees with this ancient one; I my self having enter'd into the sacred wood inhabited by the austere *Selli*, who lie on the ground, writ this answer of the oak, which is consecrated to my father *Jupiter*, and which renders his oracles in all languages." *Dacier*.

Hear, as of old ! Thou gav'st, at *Thetis'* pray'r,

Glory to me, and to the *Greeks* despair :

V. 233.] *Homer* in this verse uses a word which I think singular and remarkable, *ὑποφῆται*. I cannot believe that it was put simply for *προφῆται*, but am persuaded that this term included some particular sense, and shews some custom but little known, which I would willingly dispute. In the *Scholia* of *Dionysius* there is this remark : " They call'd those who serv'd in the temple, and " who explain'd the Oracles rendered by the priests, *hypophetai*, or *under-prophets*." It is certain that there were in the temples servants, or subaltern ministers, who for the sake of gain undertook to explain the Oracles which were obscure. This custom seems very well establish'd in the *Ien* of *Euripides*; where that young child (after having said that the priestess is seated on the tripod, and renders the Oracles which *Apollo* dictates to her) addresses himself to those who serve in the temple, and bids them go and wash in the *Cassalian* fountain, to come again into the temple, and explain the Oracles to those who should demand the explication of them. *Homer* therefore means to shew, that these *Selli* were, in the temple of *Dodona*, those subaltern ministers that interpreted the Oracles. But this, after all, does not appear to agree with the present passage : For, besides that the custom was not establish'd in *Homer's* time, and that there is no footsteps of it founded in that early age ; these *Selli* (of whom *Homer* speaks) are not here ministers subordinate to others ; they are plainly the chief priests. The explication of this word therefore must be elsewhere sought, and I shall offer my conjecture, which I ground upon the nature of this Oracle of *Dodona*, which was very different from all the other Oracles : In all other temples the priests deliver'd the Oracles which they had receiv'd from their Gods, immediately : But in the temple of *Dodona*, *Jupiter* did not utter his Oracles to his priests, but to his *Selli* ; he rendered them to the oaks, and the wonderful oaks rendered them to the priests, who declared them to those who consulted them : So these priests were not properly *προφῆται*, prophets, since they did not receive those answers from the mouth of their God immediately : but they were *ὑποφῆται*, under-prophets, because they receiv'd them from the mouth of the oaks, if I may say so. The oaks, properly speaking, were the prophets, the first interpreters of *Jupiter's* Oracles ; and the *Selli* were *ὑποφῆται*, under-prophets, because they pronounced what the oaks had said. Thus *Homer*, in one single word, includes a very curious piece of antiquity.

Dacier.

Lo to the dangers of the fighting field
 The best, the dearest of my friends, I yield; 295
 Tho' still determin'd, to my ships confin'd,
Patroclus gone, I stay but half behind.
 Oh! be his guard thy providential care,
 Confirm his heart, and firing his arm to war:
 Press'd by his single force, let *Hector* see 300
 His fame in arms not owing all to me.
 But when the fleets are sav'd from foes and fire,
 Let him with conquest and renown retire:
 Preserve his arms, preserve his social train,
 And safe return him to these eyes again! 305
 Great *Jove* consents to half the chief's request,
 But heav'n's eternal doom denies the rest;
 To free the fleet was granted to his pray'r;
 His safe return, the winds dispers'd in air.
 Back to his tent the stern *Achilles* flies, 310
 And waits the combat with impatient eyes.
 Meanwhile the troops beneath *Patroclus*' care,
 Invade the *Trojans*, and commence the war.

V. 306. *Great Jove consents to half.*] *Virgil* has finely imitated this in his 11th *Æneid*.

Audiit, & voti Phœbus succedere partem.
Mente dedit; partem volucres disperfit in auras.
Sterneret ut subitâ turbatam morte Camillum
Annuat oranti; reducem ut patria alta videret
Nôn dedit, inque notâ vocem vertère procellæ.

As wasps, provok'd by children in their play,
 I our from their mansions by the broad high-way, 315
 In swarms the guiltless traveller engage,
 Whet all their stings, and call forth all their rage:
 All rise in arms, and with a gen'ral cry
 Assert their waxen domes, and buzzing progeny.
 Thus from the tents the fervent legion swarms, 320
 So loud their clamours, and so keen their arms,
 Their rising rage *Patroclus*' breath inspires,
 Who thus inflames them with heroick fires.

V. 314. *As wasps provok'd, &c.*] One may observe, that tho' *Homer* sometimes takes his similitudes from the meanest and smallest things in nature, yet he orders it so as by their appearance to signalize and give lustre to his greatest heroes. Here he likens a body of *Myrmidons* to a nest of wasps, not on account of their strength and bravery, but of their heat and resentment. *Virgil* has imitated these humble comparisons, as when he compares the builders of *Carthage* to bees. *Homer* has carry'd it a little farther in another place, where he compares the soldiers to flies, for their busy industry and perseverance about a dead body; not diminishing his heroes by the size of these small animals, but raising his comparisons from certain properties inherent in them, which deserve our observation. *Eusebius*

This brings into my mind a pretty rural simile in *Spencer*, which is very much in the simplicity of the old father of poetry.

*As gentle shepherd in sweet even-tide,
 When ruddy Phœbus 'gins to welke in west,
 High on a hill, his flock to viewen wide,
 Marks which do bite their hasty supper best;
 A cloud of cumb'rous gnats do him molest,
 All striving to infix their feeble stings,
 That from their noyance he no whit can rest,
 But with his clownish hand their tender wings
 He brusheth off, and oft doth mar their murmurings.*

210 HOMER'S *ILIAD*. BOOK XVI

Oh warriors, part'ners of *Achilles*' praise!
 Be mindful of your deeds in ancient days: 325
 Your godlike master let your acts proclaim,
 And add new glories to his mighty name.
 Think, your *Achilles* sees you fight: Be brave,
 And humble the proud monarch whom you save.
 Joyful they heard, and kindling as he spoke, 330
 Flew to the fleet, involv'd in fire and smoke.
 From shore to shore the doubling shouts resound,
 The hollow ships return a deeper sound.
 The war stood still, and all around them gaz'd,
 When great *Achilles*' shining armour blaz'd: 335
Troy saw, and thought the dread *Achilles* nigh,
 At once they see, they tremble, and they fly.
 Then first thy spear, divine *Patroclus*! flew,
 Where the war rag'd, and where the tumult grew.
 Close to the stern of that fam'd ship, which bore 340
 Unblest *Proteus* to *Ilion*'s shore,
 The great *Pæonian*, bold *Pyraechmes*, stood;
 (Who led his bands from *Axiu*' winding flood)
 His shoulder-blade receives the fatal wound;
 The groaning warrior pants upon the ground. 345
 His troops, that see their country's glory slain,
 Fly diverse, scatter'd o'er the distant plain.
Patroclus' arm forbids the spreading fires,
 And from the half-burn'd ship proud *Troy* retires:

Clear'd

Clear'd from the smoke the joyful navy lies : 350
 In heaps on heaps the foe tumultuous flies ;
 Triumphant *Greece* her rescu'd decks ascends,
 And loud acclaim the starry region rends.
 So when thick clouds inwrap the mountain's head,
 O'er heav'n's expanse like one black cieling spread : 355
 Sudden, the Thund'rer with a flashing ray,
 Bursts thro' the darkness, and lets down the day :
 The hills shine out, the rocks in prospect rise,
 And streams, and vales, and forests strike the eyes ;

The

V. 354. *So when thick clouds, &c.*] All the commentators take this comparison in a sense different from that in which it is here translated. They suppose *Jupiter* is here described cleaving the air with a flash of lightning, and spreading a gleam of light over a high mountain, which a black cloud held bury'd in darkness. The application is made to *Patroclus* falling on the *Trojans*, and giving respite to the *Greeks*, who were plung'd in obscurity. *Eustathius* gives this interpretation, but at the same time acknowledges it improper in this comparison to represent the extinction of the flames by the darting of lightning. This explanation is solely founded on the expression *σφοδρὴσπέρα Ζαῦς*, *fulgurator Jupiter*, which epithet is often applied when no such action is supposed. The most obvious signification of the words in this passage, gives a more natural and agreeable image, and admits of a juster application. The simile seems to be of *Jupiter* dispersing a black cloud which had cover'd a high mountain, whereby a beautiful prospect, which was before hid in darkness, suddenly appears. This is applicable to the present state of the *Greeks*, after *Patroclus* had extinguish'd the flames, which began to spread clouds of smoke over the fleet. It is *Homer's* design in his comparisons to apply them to the most obvious and sensible image of the thing to be illustrated ; which his commentators too frequently endeavour to hide by moral and allegorical refinements ; and thus injure the Poet more, by attributing to him what does not belong to him, than by refusing him what is really his own.

212 HOMER'S *ILIAD*. BOOK XVI.

The smiling scene wide opens to the sight, 360
And all th' unmeasur'd *Æther* flames with light.

But *Troy* repuls'd, and scatter'd o'er the plains,
Forc'd from the navy, yet the fight maintains.
Now ev'ry *Greek* some hostile hero slew,
But still the foremost, bold *Patroclus* flew ; 365
As *Areilycus* had turn'd him round,

Sharp in his thigh he felt the piercing wound ;
The brazen pointed spear, with vigour thrown,
The thigh transfix'd, and broke the brittle bone :
Headlong he fell. Next *Thoas* was thy chance, 370

Thy breast, unarm'd, receiv'd the *Spartan* lance.
Phylides' dart (as *Amphilcus* drew nigh)
His blow prevented, and transpierc'd his thigh,
Tore all the brawn, and rent the nerves away ;
In darkness, and in death, the warrior lay. 375

In equal arms two sons of *Nestor* stand,
And two bold brothers of the *Lycian* band :

It is much the same image with that of *Milton* in his second book, though applied in a very different way.

*As when from mountain tops the dusky clouds
Ascending, while the north wind sleeps, o'erspread
Heav'n's cheerful face ; the low'ring elements
Scowls o'er the darkned landscape snow or show'r ;
If chance the radiant sun with farewell sweet
Extend his evening beam, the fields revive,
The birds their notes renew, the bleating herds
Attest their joy, that hill and valley rings.*

By

BOOK XVI. *HOMER'S ILLAD.* 213

By great *Antilochus*, *Atymnius* dies,
 Pierc'd in the flank, lamented youth! he lies.
 Kind *Maris*, bleeding in his brother's wound, 380
 Defends the breathless carcase on the ground;
 Furious he flies, his murd'rer to engage,
 But godly *Thrasimed* prevents his rage,
 Between his arm and shoulder aims a blow;
 His arm falls spouting on the dust below: 385
 He sinks, with endless darkness cover'd o'er,
 And vents his soul effus'd with gushing gore.

Slain by two brothers, thus two brothers bleed,
Sarpedon's friends, *Amisodarus'* seed;
Amisodarus, who, by furies led, 390
 The bane of men, abhor'd *Cchimæra* bred;
 Skill'd in the dart in vain, his sons expire,
 And pay the forfeit of their guilty Sire.

Stopp'd in the tumult, *Cleobulus* lies,
 Beneath *Oileus'* arm, a living prize; 395
 A living prize not long the *Trojan* flood;
 The thirsty faulchion drank his reeking blood:

V. 390. *Amisodarus, who, &c.*] *Amisodarus* was King of *Cæmia*; *Bellerophon* married his daughter. The ancients guess'd from this passage that the *Cchimæra* was not a fiction, since *Homer* marks the time wherein she liv'd, and the Prince with whom she liv'd; they thought it was some beast of that Prince's herds, who being grown furious and mad, had done a great deal of mischief, like the *Calydonian* boar. *Euseb. hist.*

Plung'd

214 *HOMER'S ILIAD.* BOOK XVI.

Plung'd in his throat the smoking weapon lies;
Black death, and fate unpitying, seal his eyes.

Amid the ranks, with mutual thirst of fame, 400

Lycon the brave, and fierce *Penelus* came;

In vain their jav'lines at each other flew,

Now, met in arms, their eager swords they drew.

On the plum'd crest of his *Bæotian* foe,

The daring *Lycon* aim'd a noble blow; 405

The sword broke short; but his *Penelus* sped

Full on the juncture of the neck and head:

The head, divided by a stroke so just,

Hung by the skin: the body sunk to dust.

O'ertaken *Neamas* by *Merion* bleeds, 410

Pierc'd thro' the shoulder as he mounts his steeds;

Back from the car he tumbles to the ground:

His swimming eyes eternal shades surround.

Next *Erymas* was doom'd his fate to feel,

His open'd mouth receiv'd the *Cretan* steel: 415

Beneath the brain the point a passage tore,

Crash'd the thin bones, and drown'd the teeth in gore:

His mouth, his eyes, his nostrils pour a flood;

He sobs his soul out in the gush of blood.

As when the flocks neglected by the swain 420

(Or kids, or lambs) lie scatter'd o'er the plain,

A troop of wolves th' ungarded charge survey,

And rend the trembling, unresisting prey.

Thus

BOOK XVI. HOMER'S ILIAD. 215

Thus on the foe the *Greeks* impetuous came;

Troy fled; unmindful of her former fame. 425

But still at *Heſtor* godlike *Ajax* aim'd,

Still pointed at his breast, his jav'lin flam'd:

The *Trojan* chief, experienc'd in the field,

O'er his broad shoulders spread the massy shield,

Observ'd the storm of darts the *Grecians* pour, 430

And on his buckler caught the ringing show'r.

He sees, for *Greece* the scale of conquest rise,

Yet stops, and turns, and saves his lov'd allies.

As when the hand of *Jove* a tempest forms,

And rolls the cloud to blacken heav'n with storms, 435

Dark o'er the fields th' ascending vapour flies,

And shades the sun, and blots the golden skies:

So from the ships, along the dusky plain,

Dire *Flight* and *Terror* drove the *Trojan* train.

Ev'n *Heſtor* fled; thro' heaps of disarray 440

The fiery courſers forc'd their Lord away:

While far behind his *Trojans* fall confus'd,

Wedg'd in the trench, in one vast carnage bruish'd.

V. 433. *Yet stops, and turns, and saves his lov'd allies.*] *Homer* represents *Heſtor*, as he retires, making a stand from time to time, to save his troops: And he expresses it by this single word ἀνίσταμαι, for ἀναμύμναι does not only signify to *stay*, but likewise in retiring to stop from time to time; for this is the power of the preposition ἀνά, as in the word ἀναμάχεσθαι, which signifies to *fight by fits and starts*; ἀναπαύεσθαι, to *wrestle several times*, and in many others. *Eustathius*.

Chariots

Chariots on chariots roll; the clashing spokes
 Shock; while the madding steeds break short their yokes: 445
 In vain they labour up the steepy mound;
 Their charioteers lie foaming on the ground.
 Fierce on the rear, with shouts, *Patroclus* flies;
 Tumultuous clamour fills the fields and skies;
 Thick drifts of dust involve their rapid flight; 450
 Clouds rise on clouds, and heav'n is snatch'd from fight.
 Th' affrighted steeds, their dying Lords cast down,
 Scour o'er the fields, and stretch to reach the town.
 Loud o'er the rout was heard the victor's cry,
 Where the war bleeds, and where the thickest die, 455
 Where horse and arms, and chariots lie o'erthrown,
 And bleeding heroes under axles groan.
 No stop, no check the steeds of *Peleus* knew;
 From bank to bank th' immortal couriers flew,
 High-bounding o'er the fosse: the whirling car 460
 Smoaks thro' the ranks, o'ertakes the flying war,
 And thunders after *Hector*; *Hector* flies,
Patroclus shakes his lance; but fate denies.
 Not with less noise, with less impetuous force,
 The tyde of *Trojans* urge their desp'rate course, 465

V. 459. *From bank to bank th' immortal couriers flew, &c.*] *Homer*
 had made of *Hector's* horses all that poetry could make of common
 and mortal horses; they stand on the bank of the ditch, foaming
 and neighing for madness that they cannot leap it. But the immor-
 tal horses of *Asbilles* find no obstacle; they leap the ditch, and fly
 into the plain. *Eusebius*.

Than

Than when in Autumn Jove his fury pours,
 And earth is loaden with incessant show'rs,
 (When guilty mortals break th' eternal laws,
 Or judges brib'd, betray the righteous cause)
 From their deep beds he bids the rivers rise, 470
 And opens all the flood-gates of the skies:

V. 466. *Than when in autumn Jove his fury pours*
 ———— *When guilty mortals, &c.]*

The Poet in this image of an inundation, takes occasion to mention a sentiment of great piety, that such calamities were the effects of divine justice punishing the sins of mankind. This might probably refer to the tradition of an universal deluge, which was very common among the ancient heathen writers; most of them ascribing the cause of this deluge to the wrath of heaven provoked by the wickedness of men. *Diodorus Siculus*, l. 15. c. 5. speaking of an earthquake and inundation, which destroyed a great part of Greece, in the hundred and first Olympiad, has these words. *There was a great dispute concerning the cause of this calamity: The natural philosophers generally ascribed such events to necessary causes, not to any divine hand: But they who had more devout sentiments, gave a more probable account thereof; asserting, that it was the divine vengeance alone that brought this destruction upon men who had offended the Gods with their impiety.* And then proceeds to give an account of those crimes which drew down this punishment upon them.

This is one, among a thousand instances, of Homer's indirect and oblique manner of introducing moral sentences and instructions. These agreeably break in upon his reader even in descriptions and poetical parts, where one naturally expects only painting and amusement. We have virtue put upon us by surprise, and are pleas'd to find a thing where we should never have looked to meet with it. I must do a noble English poet the justice to observe, that it is this particular art that is the very distinguishing excellence of *Cooper's Hill*; throughout which, the descriptions of places, and images raised by the Poet, are still tending to some hint, or leading into some reflection, upon moral life or political institution: Much in the same manner as the real sight of such scenes and prospects is apt to give the mind a compos'd twin, and incline it to thoughts and contemplations that have a relation to the object.

Th' impetuous torrents from their hills obéy,
 Whole fields are drown'd, and mountains swept away;
 Loud roars the deluge till it meets the main;
 And trembling man sees all his labours vain. 475

And now the chief (the foremost troops repell'd)
 Back to the ships his destin'd progress held,
 Bore down half *Troy* in his resistless way,
 And forc'd the routed ranks to stand the day.
 Between the space where silver *Simois* flows, 480
 Where lay the fleets, and where the rampires rose,
 All grim in dust and blood, *Patroclus* stands,
 And turns the slaughter on the conqu'ring bands.
 First *Pronous* dy'd beneath his fiery dart,
 Which pierc'd below the shield his valiant heart. 485
Thestor was next; who saw the chief appear,
 And fell the victim of his coward fear;
 Shrunk up he fate, with wild and haggard eye,
 Nor stood to combat, nor had force to fly:

V. 480. *Between the space where silver Simois flows,
 Where lay the ships, and where the rampires rose.*]

It looks at the first sight as if *Patroclus* was very punctual in obeying the orders of *Achilles*, when he hinders the *Trojans* from ascending to their town, and holds an engagement with 'em between the ships, the river, and the wall. But he seems afterwards through very haste to have slight his commands, for his orders were that he should drive 'em from the ships, and then presently return; but he proceeds farther, and his death is the consequence. *Eusebius*.

Book XVI. HOMER'S ILIAD. 219

Patroclus mark'd him as he shunn'd the war, 490

And with unmanly tremblings shook the car,

And dropp'd the flowing reins. Him 'twixt the jaws

The jav'lin sticks, and from the chariot draws.

As on a rock that over-hangs the main,

An angler, studious of the line and cane, 495

Some mighty fish draws panting to the shore;

Not with less ease the barbed jav'lin bore

The gaping dastard: As the spear was shook,

He fell, and life his heartless breast forsook.

Next on *Euryalus* he flies; a stone 500

Large as a rock, was by his fury thrown:

Full on his crown the pond'rous fragment flew,

And burst the helm, and cleft the head in two:

Prone to the ground the breathless warrior fell,

And death involv'd him with the shades of hell. 505

Then low in dust *Epaltus*, *Echius* lie;

Ipheas, *Evippus*, *Polymalus*, die;

Amphoterus, and *Erymas* succeed;

And last *Tlepolemus* and *Pyres* bleed.

Where'er he moves, the growing slaughters spread 510

In heaps on heaps; a monument of dead.

When now *Sarpedon* his brave friends beheld

Grov'ling in dust, and gasping on the field,

With

V. 512. *When now Sarpedon, &c.*] The Poet preparing to recount the death of *Sarpedon*, it will not be improper to give a sketch of some
K 2

With this reproach his flying host he warms,
 Oh stain to honour! oh disgrace to arms! 515
 Forsake, inglorious, the contended plain;
 This hand, unaided, shall the war sustain:
 The task be mine, this hero's strength to try,
 Who mows whole troops, and makes an army fly.
 He spake; and speaking, leaps from off the car; 520
Patroclus lights, and sternly waits the war.

Some particulars which constitute a character the most faultless and amiable in the whole *Iliad*. This hero is by birth superior to all the chiefs of either side, being the only son of *Jupiter* engaged in this war. His qualities are no way unworthy his descent, since he every where appears equal in valour, prudence, and eloquence, to the most admired heroes: Nor are these excellencies blemished with any of those defects with which the most distinguishing characters of the Poem are stain'd. So that the nicest criticks cannot find any thing to offend their delicacy, but must be obliged to own the manners of this hero perfect. His valour is neither rash nor boisterous; his prudence neither timorous nor tricking; and his eloquence neither talkative nor boasting. He never reproaches the living, or insults the dead: but appears uniform through his conduct in the war, acted with the same generous sentiments that engaged him in it, having no interest in the quarrel but to succour his allies in distress. This noble life is ended with a death as glorious; for in his last moments he has no other concern, but for the honour of his friends, and the event of the day.

Homer justly represents such a character to be attended with universal esteem: As he was greatly honoured when living, he is as much lamented when dead, as the chief prop of *Troy*. The Poet by his death, even before that of *Hector*, prepares us to expect the destruction of that town, when its two great defenders are no more: and in order to make it the more signal and remarkable, it is the only death in the *Iliad* attended with prodigies: Even his funeral is performed by divine assistance, he being the only hero whose body is carried back to be interred in his native country, and honoured with monuments erected to his fame. These peculiar and distinguishing honours seem appropriated by our Author to him alone, as the reward of a merit superior to all his other less perfect heroes.

As when two vulturs on the mountain's height
 Stoop with resounding pinions to the fight;
 They cuff, they tear, they raise a screaming cry:
 The desert echoes, and the rocks reply: 525
 The warriors thus oppos'd in arms, engage
 With equal clamours, and with equal rage.
Thus view'd the combate, whose event foreseen,
 He thus bespoke his Sister and his Queen.
 The hour draws on; the destinies ordain, 530
 My godlike son shall press the *Phrygian* plain:
 Already on the verge of death he stands,
 His life is ow'd to fierce *Patroclus*' hands.
 What passions in a parent's breast debate!
 Say, shall I snatch him from impending fate, 535
 And

V. 522. *As when two vulturs.*] *Homer* compares *Patroclus* and *Sarpedon* to two vulturs, because they appear to be of equal strength and abilities, when they had dismounted from their chariots. For this reason he has chosen to compare them to birds of the same kind; as on another occasion, to image the like equality of strength, he resembles both *Hector* and *Patroclus* to lions: But a little after this place, diminishing the force of *Sarpedon*, he compares him to a bull, and *Patroclus* to a lion. He has plac'd these vulturs upon a high rock, because it is their nature to perch there, rather than in the boughs of trees. Their crooked talons make them unfit to walk on the ground, they could not fight readily in the air, and therefore their fittest place is the rock. *Eustatius*.

V. 535. *Say, shall I snatch him from impending fate.*] It appears by this passage, that *Homer* was of opinion, that the power of God could over-rule fate or destiny. It has puzzled many to distinguish exactly the notion of the heathens as to this point. *Mr. Dryden* contends that *Jupiter* was limited by the destinies, or (to use his expression) was no better than book-keeper to them. He grounds it upon a passage in the tenth book of *Virgil*, where *Jupiter* mentions

And send him safe to *Lycia*, distant far
 From all the dangers and the toils of war ;
 Or to his doom my bravest offspring yield,
 And fatten with celestial blood the field ?

this instance of *Sarpedon* as a proof of his yielding to the fates. But both that, and his citation from *Ovid*, amounts to no more than that *Jupiter* gave way to destiny; not that he could not prevent it; the contrary to which is plain from his doubt and deliberation in this place. And indeed whatever may be inferred of other poets, *Homer's* opinion at least, as to the dispensations of God to man, has ever seemed to me very clear, and distinctly agreeable to truth. We shall find, if we examine his whole works with an eye to this doctrine, that he assigns three causes of all the good and evil that happens in this world, which he takes a particular care to distinguish. First the will of God, superior to all.

———Διὸς δ' ἐτελείετο βουλή. *Il.* 1.

———Θεὸς διὰ πάντα τελευτᾷ. *Il.* 19. v. 90.

Ζεὺς ἀγαθόν τι κακόν τι δοῖ, ————δc.

Secondly *destiny* or *fate*, meaning the laws and order of nature affecting the constitutions of men, and disposing them to good or evil, prosperity or misfortune; which the supreme being, if it be his pleasure, may over-rule (as he is inclined to do in this place) but which he generally suffers to take effect. Thirdly, our own *free-will*, which either by prudence overcomes those natural influences and passions, or by folly suffers us to fall under them. *Odys.* 1. v. 32.

Ἦ πόποι, οἷοι δὲ νῦν Θεὸς βροτῶν ἀπίωνται.

Ἐξ ἡμῶν γάρ φασι κακ' ἔμμεναι· οἱ δὲ καὶ αὐτοὶ
 Σφῆσιν ἀτασθαλίῃσιν ὑπὲρ μόρας ἄλγι' ἔχουσιν.

*Why charge mankind on heav'n their own offence,
 And call their woes the crime of providence ?
 Blind ! who themselves their miseries create,
 And perish by their folly, not their fate.*

Then

Then thus the goddess with the radiant eyes: 540
 What words are these? O sov'reign of the skies!
 Short is the date prescrib'd to mortal man;
 Shall *Jove*, for one, extend the narrow span, }
 Whose bounds were fix'd before his race began?
 How many sons of Gods, foredoom'd to death, 545
 Before proud *Ilion*, must resign their breath!
 Were thine exempt, debate would rise above,
 And murmur'ing pow'rs condemn their partial *Jove*.
 Give the bold chief a glorious fate in fight;
 And when th' ascending soul has wing'd her flight, 550
 Let *Sleep* and *Death* convey, by thy command,
 The breathless body to his native land.
 His friends and people, to his future praise,
 A marble tomb and pyramid shall raise,
 And lasting honours to his ashes give; 555
 His fame ('tis all the dead can have) shall live.

V. 551. *Let Sleep and Death convey, by thy command,
 The breathless body to his native land.]*

The history or fable received in *Homer's* time, imported, that *Sarpedon* was interred in *Lycia*, but it said nothing of his death. This gave the Poet the liberty of making him die at *Troy*, provided that after his death he was carried into *Lycia*, to preserve the fable. The expedient proposed by *Juno* solves all; *Sarpedon* dies at *Troy*, and is interred at *Lycia*; and what renders this probable is, that in those times, as at this day, Princes and persons of quality who died in foreign parts were carried into their own country to be laid in the tomb with their fathers. The antiquity of this custom cannot be doubted, since it was practised in the Patriarchs times: *Jacob* dying in *Egypt*, orders his children to carry him into the land of *Canaan*, where he desired to be buried. *Gen.* 49, 29. *Dacier.*

She said ; the cloud-compeller overcome,
 Assents to fate, and ratifies the doom.
 Then, touch'd with grief, the weeping heav'n's distill'd
 A show'r of blood o'er all the fatal field ; 560
 The God, his eyes averting from the plain,
 Laments his son, predestin'd to be slain,
 Far from the *Lycian* shores, his happy native reign. }

Now met in arms, the combatants appear,
 Each heav'd the shield, and pois'd the lifted spear : 565
 From strong *Patroclus*' hand the jav'lin fled,
 And pass'd the groin of valiant *Thrasymed*,
 The nerves unbrac'd, no more his bulk sustain,
 He falls, and falling bites the bloody plain,
 Two founding darts the *Lycian* leader threw ; 570
 The first aloof with erring fury flew.
 The next transpierc'd *Achilles*' mortal steel,
 The gen'rous *Pedastus*, of *Theban* breed ;

Fix'd

V. 560. *A show'r of blood.*] As to showers of a bloody colour, many both ancient and modern naturalists agree in asserting the reality of such appearances, though they account for 'em differently. You may see a very odd solution of 'em in *Eusebius*, Note on v. 70. of the eleventh *Iliad*. What seems the most probable, is that of *Fromondus* in his *Meteorology*, who observ'd, that a shower of this kind, which gave great cause of wonder, was nothing but a quantity of very small red insects, beat down to the earth by a heavy shower, whereby the ground was spotted in several places, as with drops of blood.

V. 572. ——— *Achilles' mortal steel,*
The gen'rous Pedastus. ———]

For

Fix'd in the shoulder's joint he reel'd around ;
 Roll'd in the bloody dust, and paw'd the slipp'ry ground.
 His sudden fall th' entangled harness broke ;
 Each axle crackled, and the chariot shook :
 When bold *Automedon* to disengage
 The starting courfers, and restrain their rage,
 Divides the traces with his sword, and freed 580
 Th' incumber'd chariot from the dying steed :
 The rest move on, obedient to the rein ;
 The car rolls slowly o'er the dusty plain.

The tow'ring chiefs to fiercer fight advance ;
 And first *Sarpedon* whirl'd his weighty lance, 585
 Which o'er the warrior's shoulder took its course,
 And spent in empty air its dying force.
 Not so *Patroclus*' never-erring dart ;
 Aim'd at his breast, it pierc'd the mortal part
 Where the strong fibres bind the solid heart. 590
 Then, as the mountain oak, or poplar tall,
 Or pine (fit mast for some great admiral)
 Nods to the axe, 'till with a groaning sound
 It sinks, and spreads its honours on the ground :

For the other two horses of *Achilles*, *Xanthus* and *Balius*, were immortal, as we have already seen in this book. 'Tis a merry conceit of *Eusebius*, that *Pedafus* is only said to be mortal, because of three horses he only was a gelding. 'Tis pity poor *Pedafus* had not a better fate to have recompens'd the loss of his immortality.

Thus fell the King; and laid on earth supine, 595

Before his chariot stretch'd his form divine :

He grasp'd the dust distain'd with streaming gore,

And pale in death, lay groaning on the shore.

So lies a bull beneath the lion's paws,

While the grim savage grinds with foamy jaws 600

The trembling limbs, and sucks the smoking blood;

Deep groans, and hollow roars, rebellow thro' the wood.

Then to the leader of the *Lycian* band

The dying chief address'd his last command.

Glaucus, be bold; thy task be first to dare 605

The glorious dangers of destructive war,

To lead my troops, to combat at their head,

Incite the living, and supply the dead.

Tell 'em, I charg'd 'em with my latest breath

Not unreveng'd to bear *Sarpedon's* death. 610

V. 605. *Glaucus be bold, &c.*] This dying speech of *Sarpedon* deserves particular notice, being made up of noble sentiments, and fully answering the character of this brave and generous Prince, which he preserves in his last moments. Being sensible of approaching death, without any transports of rage, or desire of revenge, he calls to his friend to take care to preserve his body and arms from becoming a prey to the enemy: and this he says without any regard to himself, but out of the most tender concern for his friend's reputation, who must for ever become infamous, if he fails in this point of honour and duty. If we conceive this said by the expiring hero, his dying looks fixed on his wounded disconsolate friend, the spear remaining in his body, and the victor standing by in a kind of extasy surveying his conquest; these circumstances will form a very moving picture. *Patroclus* all this time, either out of humanity or surprise, omits to pull out the spear, which however he does not long forbear, but with it drawing forth his vitals, puts a period to this gallant life.

What

BOOK XVI. *HOMER'S ILIAD.* 227

What grief, what shame must *Glaucus* undergo,
If these spoil'd arms adorn a *Grecian* foe?
Then as a friend, and as a warrior, fight;
Defend my body, conquer in my right;
That taught by great examples, all may try 615
Like thee to vanquish, or like me to die.

He ceas'd; the fates suppress'd his labouring breath,
And his eyes darken'd with the shades of death.
Th' insulting victor with disdain bestrode
The prostrate prince, and on his bosom trod; 620
Then drew the weapon from his panting heart,
The reeking fibres clinging to the dart;
From the wide wound gush'd out a stream of blood,
And the soul issu'd in the purple flood.

His flying steeds the *Myrmidons* detain, 625
Unguided now, their mighty master slain.
All-impotent of aid, transfix'd with grief,
Unhappy *Glaucus* heard the dying chief.
His painful arm, yet useless with the smart
Inflicted late by *Teucer's* deadly dart, 630
Supported on his better hand he stay'd;
To *Phobus* then ('twas all he could) he pray'd.

All-seeing Monarch! whether *Lycia's* coast,
Or sacred *Nisus*, thy bright presence boast,
Pow'rful alike to ease the wretch's smart; 635
Oh hear me! God of ev'ry healing art!

Lo! stiff with clotted blood, and pierc'd with pain,
 That thrills my arm, and shoots thro' ev'ry vein;
 I stand unable to sustain the spear,
 And sigh, at distance from the glorious war. 640
 Low in the dust is great *Sarpedon* laid,
 Nor *Jove* vouchsaf'd his hapless offspring aid.
 But thou, O God of Health! thy succour lend,
 To guard the reliques of my slaughter'd friend.
 For thou, tho' distant, canst restore my might, 645
 To head my *Lycians*, and support the fight.

Apollo heard; and suppliant as he stood,
 His heav'nly hand restrain'd the flux of blood:
 He drew the dolours from the wounded part,
 And breath'd a spirit in his rising heart. 650
 Renew'd by art divine, the hero stands,
 And owns th' assistance of immortal hands.
 First to the fight his native troops he warms,
 Then loudly calls on *Troy's* vindictive arms;

V. 637. ———— *Pierc'd with pain,
 That thrills my arm, and shoots thro' ev'ry vein.*]

There seems to be an oversight in this place. *Glauco* in the twelfth book had been wounded with an arrow by *Teucer* at the attack of the wall; and here so long after, we find him still on the field, in the sharpest anguish of his wound; the blood not being yet stanch'd; &c. In the speech that next follows to *Hector*, there is also something liable to censure, when he imputes to the negligence of the *Trojans* the death of *Sarpedon*, of which they knew nothing till that very speech inform'd 'em. I beg leave to pass over these things without exposing or defending them; though such or these may be sufficient grounds for a most inveterate war among the critics,

With

Book XVI. HOMER'S ILIAD. 229

With ample strides he stalks from place to place ; 655

Now fires *Agenor*, now *Polydamas* ;

Aeneas next, and *Hector* he accosts ;

Inflaming thus the rage of all their hosts.

What thoughts, regardless chief ! thy breast employ ?

Oh too forgetful of the friends of *Troy* ! 660

Those gen'rous friends, who, from their country far,

Breathe their brave souls out in another's war.

See ! where in dust the great *Sarpedon* lies,

In action valiant, and in council wise,

Who guarded right, and kept his people free ; 665

To all his *Lycians* lost, and lost to thee !

Stretch'd by *Patroclus*' arm on yonder plains,

Oh save from hostile rage his lov'd remains :

Ah let not *Greece* his conquer'd trophies boast, 670

Nor on his corse revenge her heroes lost. 675

He spoke ; each leader in his grief partook,

Troy, at the loss, thro' all her legions shook.

Transfix'd with deep regret, they view o'erthrown

At once his country's pillar, and their own ;

A chief, who led to *Troy*'s beleagu'ring wall 675

A host of heroes, and out-shin'd them all.

Fir'd they rush on ; First *Hector* seeks the foe,

And with superior vengeance greatly glows.

But o'er the dead the fierce *Patroclus* stands,

And rousing *Ajax*, rous'd the list'ning bands. 680

Heroes,

Heroes, be men! be what you were before;
 Or weigh the great occasion, and be more.
 The chief who taught our lofty walls to yield,
 Lies pale in death, extended on the field.
 To guard his body *Troy* in numbers flies: 685
 'Tis half the glory to maintain our prize.
 Haste, strip his arms, the slaughter round him spread,
 And send the living *Lycians* to the dead.

The heroes kindle at his fierce command;
 The martial squadrons close on either hand: 690
 Here *Troy* and *Lycia* charge with loud alarms,
Thessalia there, and *Greece*, oppose their arms.
 With horrid shouts they circle round the slain;
 The clash of armour rings o'er all the plain.
 Great *Jove*, to swell the horrors of the fight, 695
 O'er the fierce armies pours pernicious Night,
 And round his son confounds the warring hosts,
 His fate ennobling with a croud of ghosts.

Now *Greece* gives way, and great *Epigeus* falls;
Agamemnon's son, from *Budium's* lofty walls: 700

V. 696. *Great Jove*—O'er the fierce armies pours pernicious Night.]
Homer calls here by the name of Night, the whirlwinds of thick dust
 which rise from beneath the feet of the combatants, and which
 hinder them from knowing one another. Thus poetry knows how
 to convert the most natural things into miracles; these two armies
 are buried in dust round *Sarpedon's* body; 'tis *Jupiter* who pours upon
 them an obscure night, to make the battle bloodier, and to honour
 the funeral of his son by a greater number of victims. *Enslatium*.

Who

Book XVI. *HOMER'S ILIAD.* 231

Who chas'd for murder thence, a suppliant came
To *Peleus*, and the silver-footed dame;
Now sent to *Troy*, *Achilles'* arms to aid,
He pays due vengeance to his kinsman's shade.
Soon as his luckless hand had touch'd the dead, 705
A rock's large fragment thunder'd on his head;
Hurl'd by *Hectorian* force, it cleft in twain
His shatter'd helm, and stretch'd him o'er the slain.

Fierce to the van of fight *Patroclus* came;
And, like an eagle darting at his game, 710
Sprung on the *Trojan* and the *Lycian* band;
What grief thy heart, what fury urg'd thy hand,
Oh gen'rous *Greek*! when with full vigour thrown
At *Sthenelaüs* flew the weighty stone,
Which sunk him to the dead: when *Troy*, too near 715
That arm, drew back; and *Hector* learn'd to fear.
Far as an able hand a lance can throw,
Or at the lists, or at the fighting foe;
So far the *Trojans* from their lines retir'd;
'Till *Glaucus* turning, all the rest inspir'd. 720
Then *Bathyclæus* fell beneath his rage,
The only hope of *Chalco's* trembling age:
Wide o'er the land was stretch'd his large domain,
With stately seats, and riches, blest in vain:
Him, bold with youth, and eager to pursue 725
The flying *Lycians*, *Glaucus* met, and slew;

Pierc'd

Pierc'd thro' the bosom with a sudden wound,
 He fell, and falling, made the fields resound.
 Th' *Achaïans* sorrow for their hero slain ;
 With conqu'ring shouts the *Trojans* shake the plain, 736
 And croud to spoil the dead : The *Greeks* oppose ;
 An iron circle round the carcase grows.

Then brave *Laogonus* resign'd his breath,
 Dispatch'd by *Merion* to the shades of death :
 On *Ida's* holy hill he made abode, 738
 The priest of *Jove*, and honour'd like his God.
 Between the jaw and ear the jav'lin went ;
 The soul, exhaling, issu'd at the vent.
 His spear *Aeneas* at the victor threw,
 Who stooping forward from the death withdrew ; 740
 The lance hiss'd harmless o'er his cov'ring shield,
 And trembling strook, and rooted in the field ;
 There yet scarce spent, it quivers on the plain,
 Sent by the great *Aeneas'* arm in vain.
 Swift as thou art (the raging hero cries) 745
 And skill'd in dancing to dispute the prize,
 My spear, the destin'd passage had it found,
 Had fix'd thy active vigour to the ground.

V. 746. *And skill'd in dancing.*] This stroke of raillery upon *Meriones* is founded on the custom of his country. For the *Cretans* were peculiarly addicted to this exercise, and in particular were said to have invented the *Pyrrhic dance*, which was performed in complete armour. See Note on v. 797. in the 13th book.

BOOK XVI. *HOMER'S ILLIAD.* 233

Oh valiant leader of the *Dardan* host !
 (Insulted *Merion* thus retorts the boast) 750
 Strong as you are, 'tis mortal force you trust,
 An arm as strong may stretch thee in the dust.
 And if to this my lance thy fate be giv'n,
 Vain are thy vaunts; Success is still from heav'n;
 This instant sends thee down to *Pluto's* coast, 755
 Mine is the glory, his thy parting ghost.

O friend: (*Menestius*: son this answer gave)
 With words to combat, ill befits the brave;
 Not empty boasts the sons of *Troy* repel,
 Your swords must plunge them to the shades of hell. 760
 To speak, befits the council; but to dare
 In glorious action, is the task of war.

This said, *Patroclus* to the battel flies;
 Great *Merion* follows, and new shouts arise:
 Shields, helmets rattle, as the warriors close; 765
 And thick and heavy sounds the storm of blows.
 As thro' the swelling vale, or mountain ground,
 The labours of the woodman's axe resound;
 Blows following blows are heard re echoing wide,
 While crackling forests fall on ev'ry side. 770
 Thus echo'd all the fields with loud alarms,
 So fell the warriors, and so rung their arms.

Now great *Sarpedon*, on the sandy shore,
 His heav'nly form defac'd with dust and gore,

And

234 *HOMER'S ILIAD.* BOOK XVI.

And fluck with darts by warring heroes shed, 775

Lies undistinguish'd from the vulgar dead.

His long disputed corse the chiefs inclose,

On ev'ry side the busy combate grows ;

Thick as beneath some shepherd's thatch'd abode,

(The pails high-foaming with a milky flood) 780

The buzzing flies, a persevering train,

Incessant swarm, and chas'd return again.

Jove view'd the combate with a stern survey,

And eyes that flash'd intolerable day ;

Fix'd on the field his sight, his breast debates 785

The vengeance due, and meditates the fate ;

Whether to urge their prompt effect, and call

The force of *Heſtor* to *Patroclus*' fall,

This instant see his short-liv'd trophies won,

And stretch him breathless on his slaughter'd son ; 790

Or yet, with many a soul's untimely flight,

Augment the fame and horror of the fight.

To crown *Achilles*' valiant friend with praise

At length he dooms ; and that his last of days

Shall set in glory ; bids him drive the foe ; 795

Nor unattended, see the shades below.

Then *Heſtor*'s mind he fills with dire dismay ;

He mounts his car, and calls his hosts away,

Sunk with *Troy*'s heavy fates, he sees decline

The scales of *Jove*, and pants with awe divine. 800

Then,

BOOK XVI. *HOMER'S ILIAD.* 235

Then, nor before, the hardy *Lyrians* fled,
 And left their monarch with the common dead:
 Around, in heaps on heaps, a dreadful wall
 Of carnage rises, as the heroes fall.
 (So *Jove* decreed!) At length the *Greeks* obtain 805
 The prize contested, and despoil the slain.
 The radiant arms are by *Patroclus* borne,
Patroclus' ships the glorious spoils adorn.

Then thus to *Phæbus*, in the realms above,
 Spoke from his throne the cloud compelling *Jove*. 810
 Descend, my *Phæbus*! on the *Phrygian* plain,
 And from the fight convey *Sarpedon* slain;
 Then bathe his body in the crystal flood,
 With dust dishonour'd, and deform'd with blood:
 O'er all his limbs ambrosial odours shed, 815
 And with celestial robes adorn the dead.
 Those rites discharg'd, his sacred corse bequeath
 To the soft arms of silent *Sleep* and *Death*;
 They to his friends the mournful charge shall bear,
 His friends a tomb and pyramid shall rear; 820
 What honours mortals after death receive,
 Those unavailing honours we may give!
 • *Apollo* bows, and from mount *Ida*'s height,
 Swift to the field precipitates his flight;
 Thence from the war the breathless hero bore, 825
 Veil'd in a cloud, to silver *Simois*' shore;

There

There bath'd his honourable wounds, and drest
 His manly members in th' immortal vest ;
 And with perfumes of sweet ambrosial dews,
 Restores his freshness, and his form renews. 834
 Then *Sleep and Death*, two Twins of winged race,
 Of matchless swiftness, but of silent pace,
 Receiv'd *Sarpedon*, at the God's command,
 And in a moment reach'd the *Lycian* land ;
 The corse amidst his weeping friends they laid, 835
 Where endless honours wait the sacred shade.

V. 831. *Then Sleep and Death, &c.*] It is the notion of *Enslavibus*, that by this interment of *Sarpedon*, where *Sleep and Death* are concerned, *Homer* seems to intimate, that there was nothing else but an empty monument of that hero in *Lycia* ; for he delivers him not to any real or solid persons, but to certain unsubstantial phantoms to conduct his body thither. He was forced (continues my author) to make use of these machines, since there were no other deities he could with any likelihood employ about this work ; for the ancients (as appears from *Euripides*, *Hippolito*) had a superstition that all dead bodies were offensive to the Gods, they being of a nature celestial and uncorruptible. But this last remark is impertinent, since we see in this very place *Apollo* is employ'd in adorning and embalming the body of *Sarpedon*.

What I think better accounts for the passage, is what *Philostratus* in *Heroicis* affirms, that this alludes to a piece of antiquity. " The *Lycians* shewed the body of *Sarpedon*, strewn over with aromatical spices, in such a graceful composure, that he seemed to be only asleep: And it was this that gave rise to the fiction of *Homer*, that his rites were performed by *Sleep and Death*."

But after all these refin'd observations, it is probable the Poet intended only to represent the death of this favourite son of *Jupiter*, and one of his amiable characters, in a gentle and agreeable view, without any circumstances of dread or horror ; intimating by this fiction, that he was delivered out of all the tumults and miseries of life by two imaginary Deities, *Sleep and Death*, who alone can give mankind ease and exemption from their misfortunes.

Meanwhile

Meanwhile *Patroclus* pours along the plains,
 With foaming coursers, and with loosen'd reins.
 Fierce on the *Trojan* and the *Lycian* crew,
 Ah blind to fate! thy headlong fury flew : 840
 Against what fate and pow'rful *Jove* ordain,
 Vain was thy friend's command, thy courage vain.
 For he, the God, whose counsels uncontroul'd
 Dismay the mighty, and confound the bold:
 The God who gives, rescues, and orders all, 845
 He urg'd thee on, and urg'd thee on to fall.

Who first, brave hero! by that arm was slain,
 Who last, beneath thy vengeance press'd the plain;
 When heav'n itself thy fatal fury led,
 And call'd to fill the number of the dead? 850
Adrestus first; *Antoneus* then succeeds;
Ecbeclus follows; next young *Megat* bleeds;
Epistor, *Menalippus* bite the ground;
 The slaughter, *Elasar* and *Masur* crown'd:

V. 847. *Who first, brave hero, &c.*] The Poet in a very moving and solemn way turns his discourse to *Patroclus*. He does not accuse his muse, as it is usual with him to do, but inquires of the hero himself who was the first, and who the last, who fell by his hand? This address distinguishes and signalizes *Patroclus*, (to whom *Homer* uses it more frequently, than I remember on any other occasion) as if he was some genius or divine being, and at the same time it is very pathetic, and apt to move our compassion. The same kind of apostrophe is used by *Virgil* to *Camilla*.

Quem tela prius, quem pyræum, æstera virgo!
Dejicit? Aut quot humi morientia corpora fundis?

Then

238 HOMER'S ILIAD. BOOK XVI.

Then sunk *Pyrrhus* to eternal night ; 855

The rest dispersing, trust their fates to flight.

Now *Troy* had stoop'd beneath his matchless pow'r,
But flaming *Phæbus* kept the sacred tow'r.

Thrice at the battlements *Patroclus* strook,

His blazing *Aegis* thrice *Apollo* shook : 860

He try'd the fourth ; when, bursting from the cloud,

A more than mortal voice was heard aloud.

Patroclus ! cease ; This heav'n-defended wall

Defies thy lance ; not fated yet to fall ;

Thy friend, thy greater far, it shall withstand, 865

Troy shall not stoop ev'n to *Achilles*' hand.

So spoke the God, who darts celestial fires :

The *Greek* obeys him, and with awe retires.

While *Hector* checking at the *Scaean* gates

His panting couriers, in his breast debates, 870

Or in the field his forces to employ,

Or draw the troops within the walls of *Troy*.

Thus while he thought, beside him *Phæbus* stood,

In *Asius*' shape, who reign'd by *Sangar*'s flood ;

(Thy brother, *Hecuba* ! from *Dymas* sprung, 875

A vallant warrior, haughty, bold, and young.)

Thus he accosts him. What a shameful fight !

Gods ! is it *Hector* that forbears the fight ?

Were thine my vigour, this successful spear

Should soon convince thee of so false a fear. 880

Turn

BOOK XVI. *HOMER'S ILIAD.* 239

Turn then, ah turn thee to the field of fame,

And in *Patroclus*' blood efface thy shame.

Perhaps *Apollo* shall thy arms succeed,

And heav'n ordains him by thy lance to bleed.

So spoke th' inspiring God; then took his flight, 885

And plung'd amidst the tumult of the fight.

He bids *Cebriou* drive the rapid car;

The last resounds, the couriers rush to war.

The God the *Grecians* sinking souls deprest,

And pour'd swift spirits thro' each *Trojan* breast. 890

Patroclus lights, impatient for the fight;

A spear his left, a stone employs his right:

With all his nerves he drives it at the foe;

Pointed above, and rough and gross below:

The falling ruin crush'd *Cebriou's* head, 895

(The lawless offspring of King *Priam's* bed,)

His front, brows, eyes, one undistinguish'd wound,

The bursting balls drop sightless to the ground.

The charioteer, while yet he held the rein,

Struck from the car, falls headlong on the plain. 900

To the dark shades the soul unwilling glides,

While the proud victor thus his fall derides.

Good heav'ns! what active feats yon' artist shows,

What skilful divers are our *Phrygian* foes!

Mark

V. 904. *What skilful divers, &c.*] The original is literally thus:
'Tis pity he is not nearer the sea, he would furnish good quantities of
excellence

Mark with what ease they sink into the sand !

905

Pity ! that all their practice is by land.

*excellent oysters, and the storms would not frighten him ; see how he exercises and plunges from the top of his chariot into the plain ! Who would think that there were such good divers as Troy ? This seems to be a little too long ; and if this passage be really Homer's, I could almost swear that he intended to let us know, that a good soldier may be an indifferent jester. But I very much doubt whether this passage be his : It is very likely these five last verses were added by some of the ancient critics, whose caprices Homer has frequently undergone : or perhaps some of the rhapsodists, who in reciting his verses, made additions of their own to please their auditors. And what persuades me of its being so, is, that 'tis by no means probable that Patroclus, who had lately blamed Meriones for his little raillery against Æneas, and told him, " that it was not by raillery or invective that " they were to repel the Trojans, but by dint of blows ; that Coun- " cil required words, but War deeds : " It is by no means probable, I say, that the same Patroclus should forget that excellent precept, and amuse himself with raillery, especially in the sight of Hector. I am therefore of opinion that Patroclus said no more than this verse, *Ω πόροι, &c.* Good Gods ! what an active Trojan it is, and how cleverly he dives ; and that the five following are strangers, tho' very ancient. Dacier.*

I must just take notice, that however mean or ill-placed these railleries may appear, there have not been wanting such fond lovers of Homer as have admir'd and imitated them. Milton himself is of this number, as may be seen from those very low jests, which he has put into the mouth of Satan and his angels in the sixth book. What Æneas says to Meriones upon his dancing, is nothing so trivial as those lines ; where after the disposure of their diabolical engiary, angel rolling on archangel, they are thus derided.

—When we propounded terms

Of composition, straight they chang'd their minds,
Flew off, and into strange vagaries fell,
As they would dance ; yet for a dance they seem'd
Somewhat extravagant and wild, perhaps
For joy of offer'd peace——&c.

—Terms that amus'd 'em all,

And stumbled many ; who receives them right
Had need from head to foot well understand :
Not understood, this gift they have besides,
They shew us when our feet walk not upright,

Then

Book XVI. *HOMER'S ILIAD.* 241

Then rushing sudden on his prostrate prize,
 To spoil the carcase fierce *Patroclus* flies:
 Swift as a lion, terrible and bold,
 That sweeps the fields, depopulates the fold; 910
 Pierc'd thro' the dauntless heart, then tumbles slain;
 And from his fatal courage finds his bane.
 At once bold *Hector* leaping from his car,
 Defends the body, and provokes the war.
 Thus for some slaughter'd hind, with equal rage, 915
 Two lordly rulers of the wood engage;
 Stung with fierce hunger, each the prey invades,
 And echoing roars rebellow thro' the shades.
 Stern *Hector* fastens on the warrior's head,
 And by the foot *Patroclus* drags the dead. 920
 While all around, confusion, rage, and fright
 Mix the contending hosts in mortal fight.
 So pent by hills, the wild winds roar aloud
 In the deep bosom of some gloomy wood;
 Leaves, arms, and trees aloft in air are blown, 925
 The broad oaks crackle, and the *Sylvans* groan;
 This way and that, the ratt'ling thicket bends,
 And the whole forest in one crash descends.
 Not with less noise, with less tumultuous rage,
 In dreadful shock the mingled hosts engage. 930
 Darts show'r'd on darts, now round the carcase ring;
 Now flights of arrows bounding from the string:

242 HOMER'S ILIAD. BOOK XVI

Stones follow stones; some clatter on the fields,
 Some hard and heavy, shake the sounding shields.
 But where the rising whirlwind clouds the plains, 935
 Sink in soft dust the mighty chief remains,
 And stretch'd in death, forgets the guiding reins !
 Now flaming from the *Zensik*, *Sol* had driv'n
 His fervid orb thro' half the vault of heav'n ;
 While on each host with equal tempest fell 940
 The show'ring darts, and numbers sunk to hell.
 But when his ev'ning wheels o'erhung the main,
 Glad conquest rested on the *Grecian* train.
 Then from amidst the tumult and alarms,
 They draw the conquer'd corse, and radiant arms. 945
 Then rash *Patroclus* with new fury glows,
 And breathing slaughter, pours amid the foes.
 Thrice on the press like *Mars* himself he flew,
 And thrice three heroes at each onset flew.
 There ends thy glory ! there the fates untwine 950
 The last, black remnant of so bright a line ;
Apollo dreadful stops thy middle way ;
 Death calls, and heav'n allows no longer day !

V. 952. *Apollo dreadful*, &c. If *Homer* is resolved to do any thing extraordinary, or arbitrary, which his readers may not very well relish, he takes care however to prepare them by degrees for receiving such innovations. He had before given us a sketch of this trick of the Gods in the thirteenth book, where *Neptune* serves *Alceobous* much in the same manner. *Apollo* here carries it a little farther ; and both these are specimens of what we are to expect from *Minerva* at the death of *Hector* in *Il.* 22.

For

For lo! the God in dusky clouds enshrin'd,
Approaching dealt a stagg'ring blow behind. 955

The weighty shock his neck and shoulders feel;
His eyes flash sparkles, his stunn'd senses reel
In giddy darkness: Far to distance flung,
His bounding helmet on the champain rung.
Achilles' plume is stain'd with dust and gore; 960

That plume which never sloop'd to earth before,
Long us'd, untouch'd, in fighting fields to shine,
And shade the temples of the man divine.

Jove dooms it now on *Hector's* helm to nod;
Not long—for fate pursues him, and the God. 965

His spear in shivers falls: His ample shield
Drops from his arm: His baldrick strows the field:
The corselet his astonished breast forsakes:
Loose is each joint; each nerve with horror shakes.
Stupid he stares, and all assistless stands: 970
Such is the force of more than mortal hands.

A *Dardan* youth there was, well known to fame,
From *Panthus* sprung, *Euphorbus* was his name;
Fam'd for the manage of the foaming horse,
Skill'd in the dart, and matchless in the course: 975
Full twenty Knights he tumbled from the car,
While yet he learn'd his rudiments of war.

His vent'rous spear first drew the hero's gore:
He strook, he wounded, but he durst no more;
Nor tho' disarm'd, *Patroclus'* fury stood: 980
But swift withdrew the long-protended wood,
And turn'd him short, and herded in the croud,
Thus, by an arm divine, and mortal spear,
Wounded at once, *Patroclus* yields to fear,

244 *HOMER'S ILIAD. Book XVI.*

Retires for succour to his social train, 985
 And flies the fate, which heav'n decreed, in vain.
 Stern *Hector* as the bleeding chief he views,
 Breaks thro' the ranks, and his retreat pursues :
 The lance arrests him with a mortal wound ;
 He falls, earth thunders, and his arms resound. 990
 With him all *Greece* was sunk ; that moment all
 Her yet-surviving heroes seem'd to fall.
 So scorch'd with heat, along the desert shore,
 The roaming lion meets a bristly boar,
 Fast by the spring ; they both dispute the flood, 995
 With flaming eyes, and jaws besmear'd with blood ;
 At length the sov'reign savage wins the strife,
 And the torn boar resigns his thirst and life.
Patroclus thus, so many chiefs o'erthrown,
 So many lives effus'd, expires his own. 1000
 As dying now at *Hector's* feet he lies,
 He sternly views him, and triumphing cries :
 Lie there, *Patroclus* ! and with thee, the joy
 Thy pride once promis'd, of subverting *Troy* ;
 The fancy'd scenes of *Ilium* wrapt in flames, 1005
 And thy soft pleasures serv'd with captive dames !
 Unthinking man ! I fought those tow'rs to free,
 And guard that beauteous race from lords like thee :
 But thou a prey to vulturs shalt be made ;
 Thy own *Achilles* cannot lend thee aid ; 1010

V. 1003. *Lie there, Patroclus ! &c.*] There is much spirit in this sarcasm of *Hector* upon *Patroclus* : Nor is *Achilles* exempt from the severity of the reflection, who (as he imagines) had persuaded his dearest friend to attempt exploits that were impracticable. He touches him also, for staying at home in security himself, and encouraging *Patroclus* to undertake this perilous adventure, and to seek after spoils which he was never like to enjoy. *Eustathius.*

Tho' much at parting that great chief might say,
And much enjoin thee, this important day.

"Return not, my brave friend (perhaps he said)

"Without the bloody arms of *Hector* dead.

He spoke, *Patroclus* march'd, and thus he sped. 1015 }

Supine, and wildly gazing on the skies,
With faint, expiring breath, the chief replies.

Vain boaster! cease, and know the pow'r's divine,

Jove's and *Apollo's* is this deed, not thine;

To heav'n is ow'd whate'er your own you call, 1020

And heav'n itself disarm'd me e'er my fall.

Had twenty mortals each thy match in might,

Oppos'd me fairly, they had sunk in fight:

By fate and *Phœbus* was I first o'erthrown,

Euphorbus next; the third mean part thy own. 1025

But thou, imperious! hear my latest breath;

The Gods inspire it, and it sounds thy death.

Insulting man, thou shalt be soon, as I;

Black fate hangs o'er thee, and thy hour draws nigh;

V. 1026. —Hear my latest breath,
The Gods inspire it—]

It is an opinion of great antiquity, that when the soul is on the point of being delivered from the body, and makes a nearer approach to the divine nature, at such a time its views are stronger and clearer, and the mind endowed with a spirit of true prediction. So *Artemon* of *Miletum* says in his book of dreams, that when the soul hath collected all its powers from every limb and part of the body, and is just ready to be severed from it, at that time it becomes prophetic. *Socrates* also in his defence to the *Athenians*, "I am now arrived at the verge of life, wherein it is familiar with people to foretell what will come to pass." *Eusebius*.

This opinion seems alluded to in these admirable lines of *Waller*:

Leaving the old, both worlds at once they view,
We stand upon the threshold of the new.

Ev'n now on life's last verge I see thee stand, 1030
I see thee fall, and by Achilles' hand.

He faints; the soul unwilling wings her way,
(The beauteous body left a load of clay)

Flits

V. 1032. *The death of Patroclus.*] I sometimes think I am in respect to *Homer* much like *Sancho Pança* with regard to *Don Quixot*. I believe upon the whole that no mortal ever came near him for wisdom, learning, and all good qualities. But sometimes there are certain starts, which I cannot tell what to make of, and am forced to own that my master is a little out of the way, if not quite beside himself. The present passage of the death of *Patroclus*, attended with so many odd circumstances to overthrow this hero, (who might for all I can see, as decently have fallen by the force of *Hector*) are what I am at a loss to excuse, and must indeed (in my own opinion) give them up to the critics. I really think almost all those parts in *Homer* which have been objected against with most clamour and fury, are honestly defensible, and none of them (to confess my private sentiment) seem to me to be faults of any consideration, except the conduct in the death of *Patroclus*, the length of *Nestor's* discourse in lib. 11. the speech of *Achilles's* horse in the 19th, the conversation of that hero with *Aeneas* in lib. 20. and the manner of *Hector's* flight round the walls of *Troy*, lib. 22. I hope after so free a confession, no reasonable modern will think me touched with the '*Ουνοποιανία*' of *Madam Dacier* and others. I am sensible of the extremes which mankind run into, in extolling and depreciating authors: We are not more violent and unreasonable in attacking those who are not yet established in fame, than in defending those who are, even in every minute trifle. Fame is a debt, which when we have kept from people as long as we can, we pay with a prodigious interest, which amounts to twice the value of the principal. Thus 'tis with ancient works as with ancient coins, they pass for a vast deal more than they were worth at first; and the very obscurities and deformities which time has thrown upon them, are the sacred rust, which enhances their value with all true lovers of antiquity.

But as I have owned what seem my author's faults; and subscribed to the opinion of *Horace*, that *Homer* sometimes nods; I think I ought to add that of *Longinus* as to such negligences. I can no way so well conclude the notes to this book as with the translation of it.

" It may not be improper to discuss the question in general, which
" of the two is the more estimable, a faulty sublime, or a faultless
" mediocrity? And consequently, if of two works, one has the
" greater number of beauties, and the other attains directly to the
" sublime, which of these shall in equity carry the prize? I am
" really

Flits to the lone, uncomfortable coast;
A naked, wand'ring, melancholy ghost!

1035
Then

“really persuaded that the true sublime is incapable of that purity which we find in the compositions of a lower strain, and in effect that too much accuracy sinks the spirit of an author; whereas the case is generally the same with the favourites of nature, and those of fortune, who with the best economy cannot, in the great abundance they are blest with, attend to the minutest articles of their expence. Writers of a cool imagination are cautious in their management, and venture nothing, merely to gain the character of being correct; but the sublime is bold and enterprising, notwithstanding that on every advance the danger increaseth. Here probably some will say that men take a malicious satisfaction in exposing the blemishes of an author; that his errors are never forgot, while the most exquisite beauties leave but very imperfect traces on the memory. To obviate this objection, I will solemnly declare, that in my criticisms on *Homer* and other authors, who are universally allowed to be authentick standards of the sublime, though I have censured their failings with as much freedom as any one, yet I have not presumed to accuse them of voluntary faults, but have greatly remarked some little defects and negligencies, which the mind being intent on nobler Ideas did not condescend to regard. And on these principles I will venture to lay it down for a maxim, that the sublime (purely on account of its grandeur) is preferable to all other kinds of style, however it may fall into some inequalities. The *Argonauticks* of *Apollonius* are faultless in their kind; and *Theocritus* hath shewn the happiest vein imaginable for pastorals, excepting those in which he has deviated from the country: And yet if it were put to your choice, would you have your name descend to posterity with the reputation of either of those poets, rather than with that of *Homer*? Nothing can be more correct than the *Erigone* of *Erato*, *Stobæus*: but is he therefore a greater poet than *Archilochus*, in whose compositions perspicuity and order are often wanting; the divine fury of his genius being too impatient for restraint, and superior to law? Again, do you prefer the odes of *Bacchylides* to *Pindar*'s, or the scenes of *Ian* of *Chios* to those of *Sophocles*? Their writings are allowed to be correct, polite, and delicate; whereas, on the other hand, *Pindar* and *Sophocles* sometimes hurry on with the greatest impetuosity, and like a devouring flame seize and set on fire whatever comes in their way; but on a sudden the conflagration is extinguished, and they miserably flag when no body expects it. Yet none have so little discernment, as not to prefer the single *Oedipus* of *Sophocles* to all the Tragedies that *Ian* ever brought on the stage.

248 *HOMER'S ILIAD.* BOOK XVI.

Then *Hector* pausing, as his eyes he fed
On the pale carcase, thus address'd the dead.

From whence this boding speech, the stern decree
Of death denounc'd, or why denounc'd to me?

Why not as well *Achilles'* fate be giv'n 1040
To *Hector's* lance? Who knows the will of heav'n?

Pensive he said; then pressing as he lay
His breathless bosom, tore the lance away;
And upwards casts the corps: The reeking spear
He shakes, and charges the bold charioteer. 1045

But swift *Automedon* with loosen'd reins
Rapt in the chariot o'er the distant plains,
Far from his rage th' immortal coursers drove;
Th' immortal coursers were the gift of *Jove*.

" In our decisions therefore on the characters of these great men,
" who have illustrated what is useful and necessary with all the
" graces and elevation of style; we must impartially confess that,
" with all their errors, they have more perfections than the nature
" of man can almost be conceived capable of attaining: For 'tis merely
" human to excel in other kinds of writing, but the sublime enno-
" bleth our nature, and makes near approaches to divinity: He who
" commits no faults, is barely read without censure; but a genius
" truly great excites admiration. In short the magnificence of
" a single period in one of these admirable authors, is sufficient to
" atone for all their defects: Nay farther, if any one should collect
" from *Homer*, *Demosthenes*, *Plato*, and other celebrated heroes of
" antiquity, the little errors that have escaped them; they would
" not bear the least proportion to the infinite beauties to be met with
" in every page of their writings. 'Tis on this account that envy,
" through so many ages, hath never been able to wrest from them
" the prize of eloquence which their merits have so justly acquir'd:
" An acquisition which they still are, and will in all probability
" continue possessed of,

" As long as streams in silver mazes rove,

" Or spring with annual green renews the grove."

Mr. Fenton.



The END of VOL. IV.

